An investigation into the relevance of formal training in music education to jazz teaching in South Africa

by

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Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature.. Signed by candidate

Abstract

The primary objective of the study was to investigate the necessity of equipping professional jazz teachers with general music educational principles. A sample was drawn from the students and lecturers at three selected tertiary institutions. The secondary objective was to determine who is deemed competent to teach jazz at tertiary institutions: professional players, professional players with a teacher-training qualification in jazz, or both. Three of the tertiary institutions in South Africa that offer jazz as part of their curricula were chosen: the University of Cape Town, the University of Natal, Durban, and the Technikon Natal. A questionnaire survey and interviews were utilised as the means of collecting information about issues concerning jazz education. A quantitative research design was used to analyse the results obtained from the questionnaires. The results were tabulated in basic descriptive statistical form and the interviews were qualitatively analysed. In addition, five hypotheses were formulated and tested using chi-square tests.

A number of the interviewees supported the idea of equipping professional jazz teachers with general music educational principles; however, there were those who felt that their experience in the field was sufficient to enable them to be competent jazz teachers. The results from both the student questionnaire and lecturer interviews indicated that a combination of both professional players and professional players with a teacher- training qualification are needed. It was recommended that further research on jazz education should be undertaken to account for issues relating to teacher training in music education in South Africa. A curriculum that suits students and professional players who are interested in becoming competent jazz educators should be developed.

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Chapter one

Purpose, methodology and literature review

Introduction

Jazz is a genre that is believed to have originated in New Orleans, a major port of the United States of America and a cultural melting pot. However, as was indicated by both Frank Tirro and James Lincoln Collier,[1] jazz has generally developed in the Southern states of North America, in the Mississippi Delta. Both sources indicate that, while making allowance for the fact that jazz did not *only* develop in New Orleans, this city played an important role in the history of jazz.

> New Orleans holds a special place in the history of jazz. It was the most important center of jazz in the early days of its history and the city is usually considered the fountainhead of this new music.[2]

Jazz reflects a mixed cultural heritage. This musical form explores the rhythms and melodies of Africa conjoined with a harmonic system imported from Europe.[3]

There is some disagreement among authors (for example, Behrendt, Coker and Gridley[4]) in defining the nature of jazz. Sam Rivers defines jazz as the "syncopated music that emerged in America from a tangled mass of roots in African music plus European classical, tin-pan alley and folk". Jo Jones, a drummer in Count Basie's band, defines jazz as a "musical form, often improvisational, developed by Afro-Americans, influenced by both European harmonic structure and African rhythmic complexity".[5] Berendt expresses the view that jazz can only be understood if one comprehends its basic nature. After conducting a thorough search for a definition of jazz in authoritative and distinguished scholarly encyclopedias, Berendt stated that not a single one gave a satisfactory definition of jazz.[6] He has therefore suggested the

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1 Frank Tirro, *Jazz: a history*, 2nd edition, New York: W.W Norton & Company, 1993, pp. 88-90, 98. James Lincoln Collier, "Jazz" in Barry Kernfeld (ed), *The new Grove dictionary of jazz*. London: Macmillan Press, 1988, p. 582.

2 Tirro, 2nd edition, p. 5.

3 Mark C. Gridley, *Jazz styles: history and analysis*. 7th edition, New Jersey: Prentice-Hall, 1978, p. 51.

4 Joachim Ernst Berendt, *The jazz book from New Orleans to jazz, rock and beyond*. New York: Granada, 1976; Jerry Coker, *The teaching of jazz*. New Jersey: Advance music, 1989, Mark C. Gridley, *Jazz styles: history and analysis*. 7th edition, New Jersey: Prentice-Hall, 1978.

5 Ron David, *Jazz for beginners*. New York: Writers and Readers Publishers, 1999, pp. 3-4.

6 Joachim Ernst Berendt, *The jazz book from New Orleans to jazz, rock and beyond*. New York: Granada, 1976, p. 449.

following definition of jazz, which incorporates what other jazz scholars have attempted to do:

> Jazz is a form of art music, which originated in the United States through the confrontation of blacks with European music. The instrumentation, melody, and harmony of jazz are in the main derived from Western musical tradition. Rhythm, phrasing and production, of sound and elements of blues harmony are derived from African music and from the musical conception of the Afro- Americans. Jazz differs from European music in three basic elements, which all serve to increase intensity:
> 1. A special relationship to time, defined as 'swing'.
> 2. A spontaneity and vitality of musical production in which improvisation plays a role.
> 3. A sonority and manner of phrasing, which mirror the individuality of the performing jazz musician.[7]

Some music teachers and students see improvisation as fundamental to jazz, but this is heavily disputed, as others argue that improvisation formed part of other music genres prior to the development of jazz.[8] Because of the improvisatory, performance-oriented nature of jazz the question arises: can jazz be taught in an academic setting, and if so, how? Or, should more effort go into keeping the music in the clubs and public concert venues?

In his *Pedagogical aspects of teaching and learning jazz improvisation,* Graf emphasised that, although self-taught musicians developed the art of improvisation, most jazz performers never got away from the point where they needed some formal training to become better musicians. Graf states that,

> Self-teaching does not stop even when one is studying formally, for anything that the teacher has to say or to show, is often so complex that the student must still go through the process of interpreting the information and examples, on his own.[9]

Graf furthermore pointed out that some jazz educators think that expressiveness is not teachable or learnable:

> It is more subtle and more complex than teaching scales and technique. We are not used to teach[ing] such skills, because there is no objective measure we could apply and, therefore, some of us consider expressiveness not teachable.[10]

Jazz musicians in South Africa are not generally associated with the music education movement. They mostly perform in bars, taverns, *shebeens* and cabarets, which in the popular imagination are associated with liquor and drugs. Because of this association, this style of music is often not thought worthy of study:

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7 Berendt, pp. 449-450.
8 Information gathered during informal interviews with students and lecturers.
9 Richard Graf, "Pedagogical aspects of teaching and learning jazz improvisation" in Larry Fisher (ed), *Jazz research proceedings yearbook.* Pennsylvania: East Stroudsburg University, 1997, p. 35.
10 Graf, p. 38.

> From its birth, it was dangerous music. It was performed at unregulated gatherings and drinking sports, rather than in the government-licenced and rigidly controlled beer halls. Its practitioners were often classified as 'vagrants', under constant threat of expulsion from the cities.[11]

Despite these negative associations, jazz education is now receiving much more attention. Over the last thirty years the development of methods for teaching improvisation has been a major topic of jazz research.[12]

Although jazz education has been included in the jazz curriculum of tertiary institutions in the United States of America since the 1960s, it was introduced into the jazz curriculum in South Africa only in 1997, at the University of Cape Town. The South African universities and technikons which offer a jazz programme are the University of Cape Town, the University of Natal, the Technikon Natal and the Pretoria Technikon. Other tertiary institutions, such as the Universities of the Free State, Port Elizabeth, Witwatersrand, Pretoria and Rhodes University (Grahamstown) offer courses in jazz as part of their music curricula, but do not have specific jazz programmes. The University of Cape Town is the only institution that offers a programme in jazz education.[13]

1. Statement of the problem

Informal interviews with a few fellow jazz musicians about the necessity of tertiary courses in training how to teach jazz revealed that some of the musicians saw no need for jazz to be taught at schools and universities. They felt that the musicians' talent was all that was needed to succeed; however, some professional jazz musicians regretted the fact that they were never given basic musical skills and knowledge at school. The perception in South African black societies is that musicians do not need formal training. Music is seen as a talent or gift of a privileged few. In addition to this, it is not seen as a career option; in fact, few South African secondary schools offer music as a subject, let alone jazz.

Despite the provision of jazz courses and programmes at a number of South African tertiary institutions, jazz education is still not considered a necessary requirement for music teachers

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[11] Gwen Ansell, *Music – jazz – parts 1 and 2: South African arts, culture and heritage 1997 calendar.* <http://www.chicco.mweb.co.za/mg/saarts/music-jazz2.htm>. Retrieved June 2001.

[12] Observation made by researcher when investigating research papers.

[13] Terry McCaskey, *Universities and technikons in South Africa.* < http://isp.msu.edu/african Studies/sahiedcn.html>. Retrieved March 2001.

and student musicians. Commenting on the position of jazz in North American schools, David Baker has stated that,

> The academic determination is reflected in the popular use, in school curricula and echoed by mass media, of such elitist characterisations of music from the European tradition as 'classic', 'serious' or 'art' music...with the connotation that jazz and blues are 'popular', 'commercial' or 'youth' music. Thus jazz education also seems to be bit too popular, a shade too dark and common to warrant complete integration into the music education club.[14]

A number of jazz musicians still believe that teaching jazz will result in a generation of robots all sounding like their teachers and tending to sameness. In general, jazz education provides a rich source of research problems. Monika Herzig commented that,

> Jazz pedagogy is still a young field and in need of more systematic research, as can be seen by the number of experimental studies reviewed. Many attempts have been made to develop teaching methods but very little evaluative data has been reported.[15]

Most of the music and general class[16] teachers in South African schools do not have the necessary background and knowledge to get beyond the basics of jazz and, therefore, cannot equip the student with the necessary skills needed for jazz performance.[17] Referring to classical music, Kathy Primos stated that,

> The central aim of music education is to make self-knowledge and music enjoyment accessible to all music learners through the development of the individual musicianship in the context of specific musical practices [...] The primary task before us is to prepare musically competent music educators.[18]

There are professional musicians in South Africa who have not received formal training as music teachers; yet they have taught jazz at South African universities, technikons and schools. As a result of this, jazz education has not been formalised at most secondary or tertiary institutions in this country.[19]

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14 David Baker, *Jazz pedagogy: a comprehensive method of jazz education for teacher and student*. [n.p.] Alfred Publishers, 1998, p. iii.

15 Monika Herzig, "Jazz research papers" in Larry Fisher (ed), *Jazz pedagogy: a review of literature*. Pennsylvania, East Stroudsburg University, 1995, p. 87.

16 Most of the teaching in the learning area Arts and Culture of the South African National Curriculum is done by general class teachers with very little or no musical background or training.

17 Anthea Susan Chawner Rijsdijk, *An investigation into the state of music education in the learning area arts and culture in the primary schools of the Western Cape metropole*. Unpublished Master's dissertation, University of Cape Town, 2003.

18 Kath Primos, "Constants and variables in attitudes towards music education in the greater Johannesburg" area in Sarita Hauptfleisch (ed), *Effective music education in South Africa*: Pretoria: Human Sciences Research Council, 1993, pp.49-50.

19 As was pointed out earlier, only the University of Cape Town, the University of Natal, Durban, Technikon Natal and Pretoria Technikon offer specific jazz programmes. The other universities, for instance, The University of the Free State, Port Elizabeth, Witwatersrand, Pretoria University and Rhodes University offer courses in jazz as part of the music curricula, but do not have specific jazz programmes.

The research question is:

Is it necessary to equip South African jazz teachers with general music educational principles?

2. The purpose of the study

While attempting to develop a better understanding of the nature of jazz music, this study aims to:

- determine who should teach jazz: professional players, professional players with a teacher-training qualification in jazz ,or both?
- determine if it is necessary to equip South African jazz teachers with general music education principles.

It is anticipated that the findings of this study will contribute to the formalisation of jazz teaching at most South African schools and tertiary education.

3. Research design and methodology

General methods were applied in the overall research design, which were qualitative and quantitative in nature. Apart from a literature review, sociological fieldwork methods were also used. Data were collected through interviews and a questionnaire-based survey. The results have been treated as strictly confidential.

4. Demarcation of research field and target group

The research was conducted at three tertiary institutions that offer courses in jazz. Data were collected as follows:

- Interviews with academic staff and jazz students at the music departments of the University of Cape Town, Natal Technikon and University of Natal, Durban. The University of Cape Town is the only South African institution that offers a teacher-training programme in jazz. The University of Natal, Durban, was the first institution to offer jazz studies in South Africa. Natal Technikon is one of the two institutions that enrols students who do not have any form of musical background
- Professional players and professional jazz teachers were interviewed; they had different jazz backgrounds: some had received formal training in jazz music education, whereas others had not. Where possible, interviews were recorded.

5. Data collection and analysis

Data were collected on:

- The main factors for the delayed inclusion of jazz in music curricula at tertiary institutions in South Africa;
- The extent to which jazz improvisation is teachable, or not;
- The effectiveness of self-taught musicians to educate students at tertiary levels;
- The prospects of pursuing a musical career in jazz in South Africa.

Analysis of transcribed interviews began while interviews were still being conducted. The reason for doing this was to focus on the main research problems and re-design the questions.

6. Outline of chapters

Chapter One deals with the purpose of the research, methodology and literature review. The objectives and the purpose of the study against the background of existing research in jazz education in South Africa and in the United States of America are discussed. Chapter Two provides a historical overview of the development of jazz music and jazz education. Jazz philosophies are presented and the jazz education curricula of three North American institutions are compared. Chapter Three deals with primary, secondary and tertiary jazz education in South Africa, with special reference to the education at the three tertiary institutions mentioned above. The history of South African jazz from the 1930s is also examined. Chapter Four covers the questionnaire-based survey and interviews with lecturers at the three tertiary institutions. The findings of the research project are presented in Chapter Five and recommendations based on these findings are made.

7. Literature review

South African and international literature was examined, with special attention to sources on teaching jazz. The review critically compares and evaluates the contributions made by the key role players in education.

According to the South African-based Nexus database for Current and Completed Research, there were 57 studies registered on the topic of jazz. Forty of these are completed studies and

17 are still in progress. Out of the 40 topics on jazz, only seven studies were related to the researcher's topic.[20] Four of the dissertations are not discussed in detail. They were not available when the researcher requested them through inter-library loans. The request was submitted many times in vain, but by looking at the titles it is clear that they cover different ground:

- Van Heerden H.J. *Jazz performance.* Mini thesis in the area of jazz education. University of Natal, Durban, [n.d.].
- Peters M.L. *Jazz as a model for teaching improvisation in music education.* University of Natal, Durban, 1989.
- Jacobs R.K. and Peters M. *Jazz in school music.* University of Natal, Durban, 1992.
- Ramnunan K.D. *Towards a jazz education programme for the senior secondary schools in South Africa.* University of Natal, Durban, 1996.
- Soodyall M.C. *Introducing a school jazz education programme in the context of South African music education.* University of Natal, Durban, 2000.
- Thusi, N.B. *Jazz education for post-apartheid South Africa.* University of Natal, Durban, 2001.
- Van Vuuren T. *A model for the introduction of jazz into the South African secondary music education curriculum.* The University of the Free State, 2001.

Most of these studies were concerned with the question of introducing a jazz course into South African secondary schools. In passing, they mentioned that teachers of jazz needed to be equipped with an understanding of the principles of music education.

Ramnunan's dissertation, entitled *Towards a jazz education programme for the senior secondary schools in South Africa,*[21] was aimed at formulating a method to introduce jazz to students at secondary school. The issue of teacher training was not addressed. ML Peters's study, *Jazz as a model for teaching improvisation in music education,*[22] did not take teacher training into account either. Besides outlining a general philosophy of music education, Peters

[20] <http://stardata.nrf.ac.za/scripst/starfinder.exe/1496/nexus.txt>. Retrieved 16 September 2003.

[21] K.D. Ramnunan, *Towards a jazz education programme for the senior secondary schools in South Africa.* Unpublished Master's dissertation, University of Natal, 1996

[22] M. Peters, *Jazz as a model for teaching improvisation in music education.* Unpublished Master's dissertation, University of Natal, 1989.

examined the characteristics of jazz and showed the value of teaching music through improvisation and how jazz could be used in teaching music.

Soodyall's research project was most closely related to the researcher's work. The main purpose of his thesis was to determine whether the presentation of sample lessons for introducing jazz in the arts and culture classroom would provide a suitable starting point from which one could begin teaching jazz. Soodyall noted that most teachers of jazz generally lack knowledge of the historical background and performance practices of the genre as well as suitable teaching methods. According to him, the reason for lack of teaching skill in jazz lies in the fact that most teacher-training courses concentrate on Western classical music training.[23]

J.J. Potgieter[24] investigated the contribution of Noel Stockton to South African jazz. Besides providing biographical information on Stockton, Potgieter also dealt with Stockton's approach to teaching jazz. In 1993 the University of the Free State asked Stockton to design a programme for a degree in jazz. Though Potgieter does not specifically address teacher-training issues, some of Potgieter's findings will be incorporated into the discussion of the questionnaire and the interview findings in Chapter Four.

A database search for international dissertations on DATO Proquest, University Microfilm International rendered 623 hits for the word 'jazz' for the period between 1989 and 2000. A search on 'jazz pedagogy' produced six titles. These six dissertations dealt with topics that range from annotated bibliographies of jazz saxophone etudes and the status of vocal jazz ensembles in Texas high schools to the incorporation of jazz pedagogy in the trombone studio. Twelve research projects were located when searching for 'jazz education'; the topics dealt with the status of jazz education in the United States of America, comparisons between curricula in the US and methods of 'fiddling'. A search on the training of jazz teachers retrieved only five abstracts,[25] which will be discussed.

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[23] M.C. Soodyall, *Jazz in the classroom*. Unpublished Master's dissertation, University of Natal, 1996.

[24] J.J. Potgieter, *Noel Stockton: arranger, composer and pedagogue*. Unpublished Master's dissertation, University of the Free State, 2000, p. 33.

[25] <http://wwwlib.umi.com/dissertations/>. Retrieved 10 August 2003.

Bisset, Wendy. *The apprenticeship approach to teacher training: a case study in music education.* University of Calgary, 1994. The apprenticeship approach is explored in a modern context by means of a case study that links the university and theory with practice. The apprenticeship is one of the approaches adopted in the past by older jazz musicians to learn how to play jazz. It is used to a lesser extent nowadays. Bisset believes that a combination of the apprenticeship and theory-based education approaches at universities could provide a model for future projects in teacher development.

Hennessey, Patrick. *Jazz education in the four-year institution: a comparative study of selected jazz curricula.* University of Hawaii, 1995. This work discusses the expansion in music education curricula to include jazz. Three institutions were selected for the study: University of North Texas, Eastman School of Music and the University of Hawaii. The study revealed that the University of Hawaii did not equip students to teach jazz in its teacher-training programme. Both the Eastman School of Music and the University of North Texas did provide public school teachers with some training in jazz. Hennessey recommended that the University of Hawaii should include jazz in the curriculum for training music teachers.

Marks, Laurence. *The effectiveness of music teacher pre-service training in California's colleges and universities: professional preparation and teacher retention.* University of Southern California, 1996. This study surveyed what Californian teacher-training institutions do in order to prepare music teachers. Marks recommended that the teacher-training curricula at universities and colleges should be redesigned, as they do not meet the needs of music students of the 1990s. Field experience for students should begin early, thereby allowing more frequent opportunities to observe and be assessed.

Adderley, Cecil. *Music teacher preparation in South Carolina colleges and universities relative to the national standards: goals 2000.* University of South Carolina, 1997. This study sought to establish whether music teachers in South Carolina thought that they were well prepared by their undergraduate education for implementing the national standards.

Knox, Daniel. *Status of jazz education in the preparation of music educators in Alabama colleges and universities.* The University of Alabama, 1997. The aim of the study was to ascertain the status of jazz education in the preparation of music educators in Alabama colleges and universities.

These studies are unfortunately not available in South Africa; however, the abstracts provided enough information to gauge their relevance to South African jazz education. It is clear from the topics that the researchers dealt with teacher training in North America. The study by Hennessey is the one most nearly related to this research project as he promotes the inclusion of jazz teaching requirements in the music education curricula. Marks highlights the fact that the curricula should keep in step with the changes in the world of music that students bring with them. Although this study could have benefited from a more detailed acquaintance with these research projects, it should be kept in mind that this study focuses on music teacher training in South Africa.

An analysis of Lee Bash's study of the papers published in the NAJE/IAJE Jazz Research Proceedings[26] 1981-1988 covered 125 research projects. None of these papers dealt with issues of teacher training. Between the period 1981-2003 papers dealing with 406 topics were presented at the NAJE/IAJE annual conferences.[27] Only one paper – presented by Reginald Buckner, "Creative teacher training in music" – was closely related to the researcher's topic. Buckner completed five cases studies on jazz students and four professional musicians noted for their jazz improvisational skills at the University of Minnesota, Minneapolis. The focus of the study was to investigate what effects a creative teaching experience in music would have on the aural perception of the selected group. Buckner found the development of aural perception crucial to creative education and recommended that Music Education should develop ways of assisting students and teachers to maximise their aural potential.[28]

Russell Thomas conducted a survey on jazz education courses for the preparation of music educators in the state of Mississippi.[29] The conclusions indicate that jazz education in 1980 in the colleges and universities of Mississippi was still part of the regular music education curriculum.

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[26] Lee Bash, "An index and content analysis of jazz research papers", 1981-1988 in Charles T Brown (ed), *Jazz research papers*, University Centre Michigan, 1989, pp. 1-14.

[27] *Jazz research papers, Volumes 1-23* <www.iaje.org/higlights.asp?PromoID=91>. Retrieved on several occasions during the study. Last date of retrieval 31 August 2004.

[28] Reginald Buckner, "Creative teaching training in music: an experience with jazz" in Charles T. Brown (ed), *Proceedings of the NAJE Research 1982: Jazz research papers* volume 2, University centre, Michigan, pp. 45-63.

[29] Russell Thomas, *A survey of jazz education courses in colleges and universities in the state of Mississippi for the preparation of music educators*. Doctoral thesis, University of Utah, 1980. Ann Arbor, Michigan: University Microfilms International.

Chapter two

Perspectives on jazz and jazz education: a historical overview

Introduction

From its birth until the early years of the twenty-first century jazz performance and jazz studies have undergone many changes. Jazz has drawn elements from many different traditions, with the result that many different styles of music have been called 'jazz', which in turn makes it difficult to define jazz. There has been much speculation about the origin of the word 'jazz'; according to Gilbert Chase,

> No one knew just where the word came from and hardly anybody knew exactly what it meant [...] Today we know considerably more about jazz, but we are still somewhat uncertain as to the origin of the word itself.[1]

According to Ashenafi Kedebe, some scholars believe that the word jazz is derived from the Hausa word 'jaiza' used to describe the sound of a specific drum set.

> The sound of large buzzing and booming drums is also considered as the onomatopoetic source of the word jazz.[2]

Kedebe furthermore speculated that the word 'jass' was also used in some local areas in the South of North America, particularly New Orleans, to refer to the sound of Negro bands before the turn of the twentieth century.

There are more than twenty entries for "jazz" in the Oxford English Dictionary Online.

> The word 'jass' was a verb of the Negro patois meaning 'to excite' with an erotic and rhythmic connotation [...] The word jazz has been used to describe every disagreeable phenomenon since the year 1916, when it came to common use.[3]

Despite the uncertainty about the origin of the word, jazz has become a performance style practised by many musicians since the end of the nineteenth century and has spread across the world; it has found a solid place in the history of music and is studied at many tertiary institutions worldwide.

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1 Gilbert Chase, *America's music*. New York: McGraw-Hill Company, 1955, p. 468.
2 Ashenafi Kedebe, *Roots of Black Music*. New Jersey: Prentice-Hall, 1982, p. 149.
3 <http://dictionary.oed.com/cgi/entry_main>. Retrieved 15 December 2003.

It should be noted that many scholars have covered the history of jazz[4]. The primary aim of this chapter therefore is not to deal with the history of jazz in a detailed manner, but rather to address issues related to the teaching of jazz since the inception of the genre. The purpose of this chapter is to contextualise South African jazz education within the country of its origins, the United States of America, and subsequent influences from sub-Saharan Africa. Apart from discussing the origins of jazz, the role and nature of the musical arts in sub-Saharan Africa, the development of jazz in the United States of America, the philosophy of jazz and its influence on jazz education are also discussed. The last section of this chapter deals with jazz education in informal and formal settings and its status in North America, and it ends with reference to the curricula of three selected universities.

1. Origins of jazz

The beginnings of jazz can be traced to the time when the slave trade forcibly took hundreds of thousands of Africans to the Southern United States of America and the Caribbean. Slaves were taken from East Africa, Angola and from the Congo, but the majority came from the coastal area of West Africa, Nigeria, Dahomey, the Western Congo and the Gold Coast.[5] Slaves came from ethnic groups such as the Ashanti, the Congo, the Dahomeans, the Yoruba

[4] Joachim Ernst Berendt, *The jazz book.* Frogmore, St. Albans Paladin, 1976; Frank Bergerot and Arnauld Merlin, *The story of jazz: bop and beyond.* London: Thames and Hudson, 1993; Paul Berliner, *Thinking in jazz: the infinite art of improvisation.* Chicago: University of Chicago Press, 1994; Gilbert Chase, *America's music.* New York: McGraw-Hill Company, 1955; Avril Dankworth, *Jazz: an introduction to its musical basis.* London :Oxford University Press, 1968; Leonard Feather, *The biographical encyclopedia of jazz.* Oxford: Oxford University Press, 1999; John Fordham, *Jazz.* London: Dorling Kindersley, 1993; Ted Gioia, *The history of jazz.* New York: Oxford University Press, 1997; Mark C. Gridley, *Jazz styles: history and analysis.* Upper Saddle River, New Jersey: Prentice Hall, 2000; Fredrick Kaufman and John P. Guckin, *The African roots of jazz.* Sherman Oaks, California: Alfred Publishers, 1979; Orrin Keepnews and Bill Grauer, *A pictorial history of jazz: people and places from New Orleans to modern jazz.* London: Spring books, 1968; Barry Kernfeld (ed), *The new Grove dictionary of jazz.* London: Macmillan Press, 1988; Donald D. Megill and Richard S. Demory, *Introduction to jazz history.* Upper Saddle River, New Jersey: Prentice Hall, 1996; Paul Oliver, Max Harrison and William Bolcom, *The New Grove gospel blues and jazz, with spirituals and ragtime.* London: Macmillan, 1986; David Perry, *Jazz greats.* London: Phaidon, 1996; Eric Porter, *What is this called jazz? African American musicians as artists, critics, and activists.* Berkeley: University of California Press, 2002; Gunther Schuller, *Early jazz: its roots and musical development.* New York :Oxford University Press, 1986; Arnold Shaw, *The jazz age: popular music in the 1920's.* New York: Oxford University Press, 1987; Marshall W. Stearns, *The story of jazz.* New York: Oxford University Press, 1972; Paul Tanner, David W. Megill and Maurice Gerow, *Jazz.* Dubuque, IA: Wm. C. Brown Publishers, 1992; Frank Tirro, *Jazz: a history.* New York: W.W. Norton, 1977, 2nd edition 1994; The Robert Walser (ed), *Keeping times: reading in jazz history.* New York: Oxford University Press, 1999; Geoffrey Ward, *Jazz: a history of America's music.* London: Pimlico, 2001.

[5] Chase, p. 69.

and the Bini.[6] A few African slaves landed in Virginia as early as 1619. By 1800 there were over a million African-Americans in the United States.[7]

In sub-Saharan Africa there were songs for weddings and funerals, love and war, ceremonies and festivals, work and worship. Songs and instrumental music were the characteristic musical expression of Africa. Then, as at the beginning of the twenty-first century, Africans sang and still sing while they work: in their households, in the fields and on the rivers.[8]

The slaves were put to work on the cotton and tobacco plantations of the Caribbean and North America.[9] The fusion of French and West African culture produced new kinds of music, sounding rather similar to early jazz.[10] It is believed that the survival of sub-Saharan African music in New Orleans was due to the survival of ceremonies, such as those held in Place Congo[11] (New Orleans), and to the fusion of sub-Saharan African religions and Catholicism.[12] In Africa music was traditionally integrated into the daily community life. During the period of slavery this integration continued with various kinds of music performed at specific occasions, such as songs for courtship, gossip and abuse, worship and war, and songs with rhythms suited to different kinds of work.[13]

Sub-Saharan African slaves brought their culture with them when they were transported to North America, and it is this cultural background which provided the seed from which jazz, as we know it today, sprang.[14]

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6 Chase, p. 69.
7 Chase, p. 65.
8 Chase, p. 71.
9 John Fordham, *Jazz*. New York: Dorling Kindersley, 1993, p. 11.
10 Fordham, p. 11.
11 Specific legislation in the South of America during the beginning stages of jazz made drumming illegal in most areas of the South. It was only at the Place Congo, today known as Congo Square, that slaves were allowed to gather for dancing, singing and playing of percussion instruments. Tirro, 2nd edition, p. 5.
12 James L. Conyers, Jr. *African American jazz and rap: social and philosophical examinations of black expressive behaviour*. London: McFarland, 2001, p 55.
13 Chase, p. 71.
14 Paul O. W. Tanner and Maurice Gerow, *A study of jazz*. 3rd edition. California State University, Sacramento: Wm-C. Brown Company Publishers, 1979, p. 18.

1.1 The role of the musical arts in indigenous sub-Saharan Africa

Involvement in music for a sub-Saharan African begins before birth, when people sing and dance, asking the Supreme Deity for a safe delivery.

> Songs and measured movement performed as baby-soothing song are empathetically transmitted to the baby while being carried [out] by the performer. Furthermore, African musical arts performances welcome participation by the pregnant women irrespective of the stage of pregnancy. The foetus, thereby, becomes empathetically sensitised to the culture's music and dance motions.[15]

After a child has been delivered, the birth is also celebrated through music. Lullabies are said to be the first real melodies a newborn baby hears and presumably appreciates. Music was taught informally as children learnt songs from their parents,[16] other adults and from their peers.[17] This is still the practice in sub-Saharan Africa.

> In the African sense, learning is an interactive performance experience, while performance is a never-ending learning experience. Knowledge acquisition in the musical arts is then qualitatively regenerative and quantitatively limitless for life.[18]

The call-and-response form is a fundamental characteristic of African singing. A call-and-response pattern is the alternation of a solo statement with an ensemble reply. To put it simply, the leader in a group sings his part and then the chorus responds; either while the soloist continues singing, or after the soloist has finished.[19]

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[15] Meki Nzewi, "Acquiring knowledge of the musical arts in traditional society" in Anri Herbst, Meki Nzewi and Kofi Agawu (eds), *Musical arts in Africa: theory, practice and education.* Pretoria: University of South Africa, 2003, p. 22.

[16] J.H. Kwabena Nketia, *The music of Africa.* New York: W.W. Norton, 1974, p. 23.

[17] Kedebe, p. 37.

[18] Nzewi, p. 14.

[19] Chase, p. 71. William Anku and Zabana Kongo describe the call-and-response form in all its variations in great detail in their respective chapters in Herbst *et al.*, pp. 95-106, pp. 131-135.

Singing in parallel thirds, fourths, sixths and octaves is common in sub-Saharan African music.[20] Practices of harmony[21] differed among the various ethnic groups. The dances of sub-Saharan Africa are usually accompanied by singing. Rhythmically, most pieces have at least two or three, and sometimes four or five rhythms performed simultaneously.

Many societies around the world trace the origins of their music to animals, supernatural beings or forces, and/or individual composers. The Ashanti, for instance, trace the source of their music to a bird.

> The Kokokyinaka is a beautiful dark bird that frequents the forest [...] It is every drummer's totem, they claim kinship with it and would not eat or kill it [...] The Ashanti say it taught them to drum.[22]

Many sub-African communities have music dedicated to or named after deities, giving it special meaning. The Yoruba, the Dahomeans and the Ewe of Togo and Southern Ghana worship 'Afa,' the god of divination. 'Afa' music consists largely of singing, dancing and drumming.[23] Music is closely related to religion in almost all African cultures.

It must be emphasised that, in traditional African societies, children were not taught from books; virtually all instruction took place through imitation, dancing and especially singing. The 'follow-the-leader' song is a sub-Saharan African speciality and grown-ups taught the little ones through game songs. Agawu states that even today in some public schools in Ghana during break time you will find children playing games and singing play songs.[24] Children learnt to count by means of songs; they learnt to speak their home language through songs. The typical sub-Saharan African musician was self-taught and some still are even today. The

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20 Chase, pp. 72-73.

21 Chase (p. 72) argues against the notion that harmony is *not* known in African music. According to him, "although there is no modulation from one key to another, and the feeling of harmony is less developed than in European music... practices differ among the various tribes. In Dahomey, use of harmony is relatively rare, but two-, three- and four-part harmony is frequently used in the music of the Ashanti of the Gold Coast." Top scholars in the field of ethnomusicology such as Agawu, Nzewi, and Dargie, to name just a few, will detest any statement that ignores the existence of harmony in sub-Saharan Africa or even describe it as 'less developed'. Harmony is an integral part of African music, albeit it not in a Western four-part diatonic functional harmony sense. The polyrhythmic songs of the Ngqoko women from Lady Frere in the Eastern Cape of South Africa are but one example of the use of polyphony in sub-Saharan Africa. Kofi Agawu, *Representing African music: postcolonial notes, queries and positions*. New York: Routledge, 2003; Meki Nzewi, *African music: theoretical content and creative continuum - the culture-exponent's definitions*. Olderhausen: Institut für Didaktik populärer Musik, 1997. Dave Dargie, *Xhosa music: its techniques and instruments, with a collection of songs*. Cape Town, David Philip, 1988.

22 Kedebe, p. 93.

23 Kedebe, p. 94.

24 Kofi Agawu, *African rhythms: a northern Ewe perspective*. Australia: Cambridge University Press, 1995, p. 14.

African did not listen passively to a performance of a dance ensemble; his/her heritage compelled him/her to join in.

The training of musicians in Africa was not provided by a school system as known in the West.

> Traditional instruction is not generally organised on a formal institutional basis, for it is believed that natural endowment and a person's ability to develop on his own are essentially what is needed.[25]

Participation in, as well as exposure to, musical events formed the principal ways of learning. The young ones were taught to sing right from the cradle and by the time they reached adolescence they were allowed to play instruments in the adult ensembles.[26] Young people relied purely on their imitative and listening abilities and memory. They had to work out their own technique of learning.[27]

1.2 Jazz in the United States of America: a brief overview

After black people in the United States of America were freed from slavery in 1865[28] they adapted their ways of life to that of Western white Americans. However, without a Western education or marketable skills or political power, their freedom offered only a life of unemployment and poverty. Numbers of them moved to urban areas to find work; some were employed in such places as saloons and nightclubs and the like. The white music business provided jobs for a few black performers. These performers tried to get their music recorded in music studios, where professional musicians arranged the structure of blues according to defined formulae using European staff notation.[29]

Marshall Stearns used the term 'the prehistory of jazz' to describe the musical styles which were already in existence before the word jazz came into use.[30] This phase, which included blues, ragtime, spirituals and work songs,[31] roughly covered the nineteenth century. Tirro points out that:

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[25] Nketia, pp. 58-59.
[26] Nketia, p. 60.
[27] Nketia, p. 60.
[28] Melvyn Sylvester, <http://www.liu.edu/cwis/cwp/library/aaslavry.htm#intro>. Retrieved 31 August 2004.
[29] Chase, p. 484,
[30] Marshall W. Stearns, *The story of jazz*. New York: Oxford University Press, 1972.
[31] The repertoire of reels and rags performed prior to 1900 is not clear because it was not written down. In some cases instrumental blues were called 'rags'. Tirro, 2nd edition, p. 20

> The drummers of Place Congo were not jazz drummers, and the singers of the cotton fields were not jazz singers. Still their heritage profoundly influenced music in America at the turn of the twentieth century, and jazz did emerge.[32]

Kennington acknowledges the fact that early jazz players could not read Western music notation. Their reading technique was acquired by trial and error.[33] It is believed that, because of this 'written illiteracy', much of the prehistory of jazz was never documented.[34]

During the nineteenth century 'blues' developed to express black people's bitter experiences of slavery and racial discrimination.[35] Blues was originally a purely vocal music that expressed the feelings of an impoverished and politically oppressed society. The lyrics are characterised by their double meanings, presumably because slaves needed a secret form of communication.

Blues seems to be fundamental to all types of jazz and the term 'blues' is often used to refer to any sad or mournful song. To a jazz musician the term blues refers to a twelve-bar form with tonic, dominant and subdominant harmonies.[36]

Country blues, classic blues and urban blues formed a tripartite division of the blues. The musicians who performed country blues had no formal musical training.[37] It is important to note that the first blues recording was made only in 1920 and that it is not possible to draw a precise picture of the beginning stages of this genre as there is no contemporaneous research or notated blues music. A few rural blues singers who are known for the country blues are 'Papa' Charlie Jackson, Blind Jefferson and Huddie Ledbetter, to mention just a few names.[38]

Classic blues, or also known as city blues, is often sung by women, but not exclusively, and bridged the gap between the folk[39] and the entertainment world. Gertrude 'Ma' Rainey was

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[32] Tirro, 2nd edition, p. 6.
[33] Donald Kennington, *The literature of jazz: a critical guide*. Great Britain: The Library Association 1970, p. 1.
[34] Avril Dankworth, *Jazz: an introduction to its musical basis*. New York: Oxford University Press, 1968, pp. 49-50. Dankworth did not provide the name of the 'white man'.
[35] Kedebe, p. 135.
[36] Chase, p. 454.
[37] Kedebe, p. 135.
[38] Tirro, 2nd edition, pp. 47-51, 56.
[39] "Folk music is that body of ethnic or traditional music which stems from a particular part of the world where there is also a development of urban professionalised, and cultivated classical music." Tirro, p. 124.

one of the first black female vocalists who performed classic blues.[40] Other important singers were singers such as W.C. Handy, Bessie Smith, Ida Cox and Louis Armstrong.[41]

Urban blues emerges during the mid- and late-1930s and was characterised by big band riff introductions, a greater importance of the saxophone in an accompanying and solo capacity, the absence of harmonicas and a freer vocal phrasing style. Examples of exponents of this style are 'Hot Lips' Page, Joe Turner and B.B. King, to mention just a few.[42]

Ragtime is believed to have developed from the black banjo music of some privileged slaves and Creoles. These people provided evening entertainment in their master's houses.[43] Ragtime is also considered as the first black music "to achieve widespread popularity and commercial distribution."[44] It is important to note that the 'Southern rag' was often performed on banjos and guitars. Unlike the piano ragtimes[45] associated with musicians such as Scott Joplin, this music did not have a fixed compositional structure and contrasting key levels.[46]

Scott Joplin is one of the names associated with the rise of piano ragtime. He was self-taught, though he eventually took lessons from a German musician. Through these lessons Joplin was introduced to the music of the great European composers. Joplin, James Scott and Joseph Lamb were able to notate their compositions and record pieces like *Maple Leaf Rag* (Joplin 1899), *Frog Legs Rag* (Scott 1900) and *Sensation Rag* (Lamb 1908). James Scott was a self-taught musician who later received piano lessons and training in sight-reading from John Coleman, an older black pianist in Neosho. Joseph Lamb was also a self-taught composer and pianist. Although Lamb's two sisters were classically trained in piano, he took no lessons

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40 Tirro, 2nd edition, p. 67.
41 Tirro, 2nd edition, pp. 67-78.
42 Tirro, 2nd edition, pp. 82-83.
43 Perry, pp. 12-13.
44 Tirro, 2nd edition, p. 19.
45 "The term 'ragged time' came to be used in the late 19th century to describe the idiomatic syncopation characteristic of a style of popular music, predominantly for piano, that emanated from the South and Midwest. The word 'ragtime' was a corruption of this; the practice of syncopation was described as 'ragging', and typical pieces in which an internally syncopated melodic line was set against a rhythmically straightforward bass, as 'rags'." William J. Schafer, "Ragtime" in Barry Kernfeld (ed), *The New Grove Dictionary of Jazz*. London: Macmillan, 1988, p. 345.
46 Tirro, 2nd edition, p. 21.

from them.[47] It is also said that genuine ragtime music was difficult to play and required more in-depth technical training.[48]

New Orleans[49] was an intensely musical city with a history of rich ethnic diversity.[50] According to Bruce Boyd Raeburn:

> Whether one accepts or rejects the contention that jazz was "born" in New Orleans, there can be little doubt that this city served as the music's spiritual epicenter in the early years, imparting a "trick bag" of attitudes and practices that reflected the peculiarities of the environment and profoundly effected the development of the idiom.[51]

Marshall Stearns believes that there were two factors which promoted the evolution of jazz in this city: firstly there was the popularity of the military band and the adoption of European instruments; secondly, African Americans searched for ways to establish their place in a predominantly white culture:

> And music was one of the few avenues to fame and fortune.[52]

The music of late 19th and early 20th century New Orleans was characterised by brass bands, which played at dances, parties, funerals, parades and on riverboat trips. "The most popular bands in New Orleans of those days were the brass bands".[53] The classic New Orleans instruments, which were inherited by jazz musicians, were brass instruments and drums from military bands, the clarinet from educated Creole[54] musicians, while the banjo or guitar came from minstrel troops. Conyers believes that the Civil War played an important role in the development of jazz in New Orleans. Many cheap band instruments came onto the market for sale during and after the Civil War.[55]

Five of the members of the Original Dixieland Jazz Band went from New Orleans to New York and two came from Chicago. This group was one of the first groups that picked upon the new style of collective improvisation.

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47 Tirro, 2nd edition, pp. 35-38.
48 Chase, pp. 446-447.
49 Although many sources state New Orleans as the birthplace of jazz, it was made clear in Chapter One that jazz also evolved generally through the Southern states of the US. The main focus of the majority of sources is on New Orleans.
50 Chase, p. 469.
51 Bruce Boyd Raeburn, "A century in perspective: the first 50 years of New Orleans jazz." *Jazz education journal*, 34:2, January 2000, p. C2.
52 Stearns, p. 55.
53 Joachim Ernst Berendt, *The story of jazz*. New York: Granada, 1976, p. 17.
54 Creole: people of mixed race, initially of French and Spanish or African descent.
55 Conyers, jr. p. 56.

> White musicians unquestionably played a role in the development of jazz in New Orleans before the advent of recording, for Nick La Rocca brought his white New Orleans musicians to New York.[56]

In 1917 Original Dixieland Band produced the first jazz recordings *Livery Stable Blues* and *Original Dixieland One-Step.*[57] The 1920s classics of jazz recorded by King Oliver, Louis Armstrong, Jelly Roll Morton and Sidney Bechet are generally known as New Orleans jazz.

During the swing era around the 1930s the big bands came into prominence. They were to influence musicians from the 1940s up to today. Big bands clearly explored the elements of jazz and developed aspects such as harmony, instrumentation, rhythms and improvisation. Duke Ellington and Count Basie's bands made creative use of riffs.[58] The riff was employed in blues and marching bands music.[59] Many soloists who emerged during swing era were self-taught.

The brass bands of New Orleans provided the opportunity for African-Americans to become acquainted with European musical instruments. Brass bands appeared at every occasion, whether festive or solemn. There were many white as well as African-American bands in New Orleans. Out of the ensemble playing of these bands there emerged the famous soloists of the late 1940s, people such as Louis Armstrong.[60]

Armstrong is generally thought as one of the most revolutionary and creative jazz musicians. The most commonly held view is that he developed scat singing by accident, when he dropped his music during a studio recording session. Armstrong had to improvise on this occasion and he carried on emulating the sound of the trumpet with his own voice.[61] That is how scat singing came about.[62]

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55 Conyers, jr. p. 56.
56 Tirro, p. 167.
57 <http://www.redhotjazz.com/odjb.htlm>. Retrieved 11 March 2003.
58 A riff is "a short melodic ostinato, usually two or four bars long, which may either be repeated intact (strict riff) or varied to accommodate an underlying harmonic pattern. The riff is thought to derive from the repetitive call-and-response patterns of West African music, and appeared prominently in black-American music from the earliest times." J. Bradford Robinson "Riff" in Barry Kernfeld (ed), *The New Grove Dictionary of Jazz*. London: Macmillan, 1988, p. 379.
59 Perry, p. 23.
60 Chase, pp. 481-482.
61 Perry, p. 57.
62 Scat singing consists of improvised sounds without words. It is still a requirement for jazz vocalists today. Many jazz singers at tertiary institutions are taught a variety of singing techniques, one of which is scatting.

Another pioneer of jazz who came from New Orleans was Sidney Bechet. His experience of music was passed on to him through his family, all of whom were self-taught. He opened a school of music at his house. The combination of formal and informal teaching had always appealed to him.

During the 1940s another revolutionary jazz movement, bebop, was born. It is the most complex jazz style and also developed through experimentation with new sounds and musical styles. It remains the basis of jazz education. Bebop provided a new vocabulary for jazz improvisation. It represented both a musical and social revolution, besides changing the sound of jazz; it changed the language and fashion sense of the young.[63] According to Marshall, jazz musicians are still assimilating the element of bebop.[64]

Bebop's unchallenged genius was Charlie Parker, though many other musicians also played crucial and distinctive roles. Parker began his musical training at the age of fourteen at Lincoln High, which had a tradition of marching bands.[65]

In the 1950s cool jazz was at first seen as the 'chic and elegantly lyrical jazz', but the post–war youth came to view it as a 'repressed and emotionally disengaged', music that seemed to portray uprightness rather than balance.[66] The tracks recorded by Miles Davis's band between 1949 and 1950 marks the time when cool jazz was born. Miles Davis began playing in a high school band when he was thirteen. In 1945, when he was about 19 years old, he went to New York to study at the Julliard School of Music.[67]

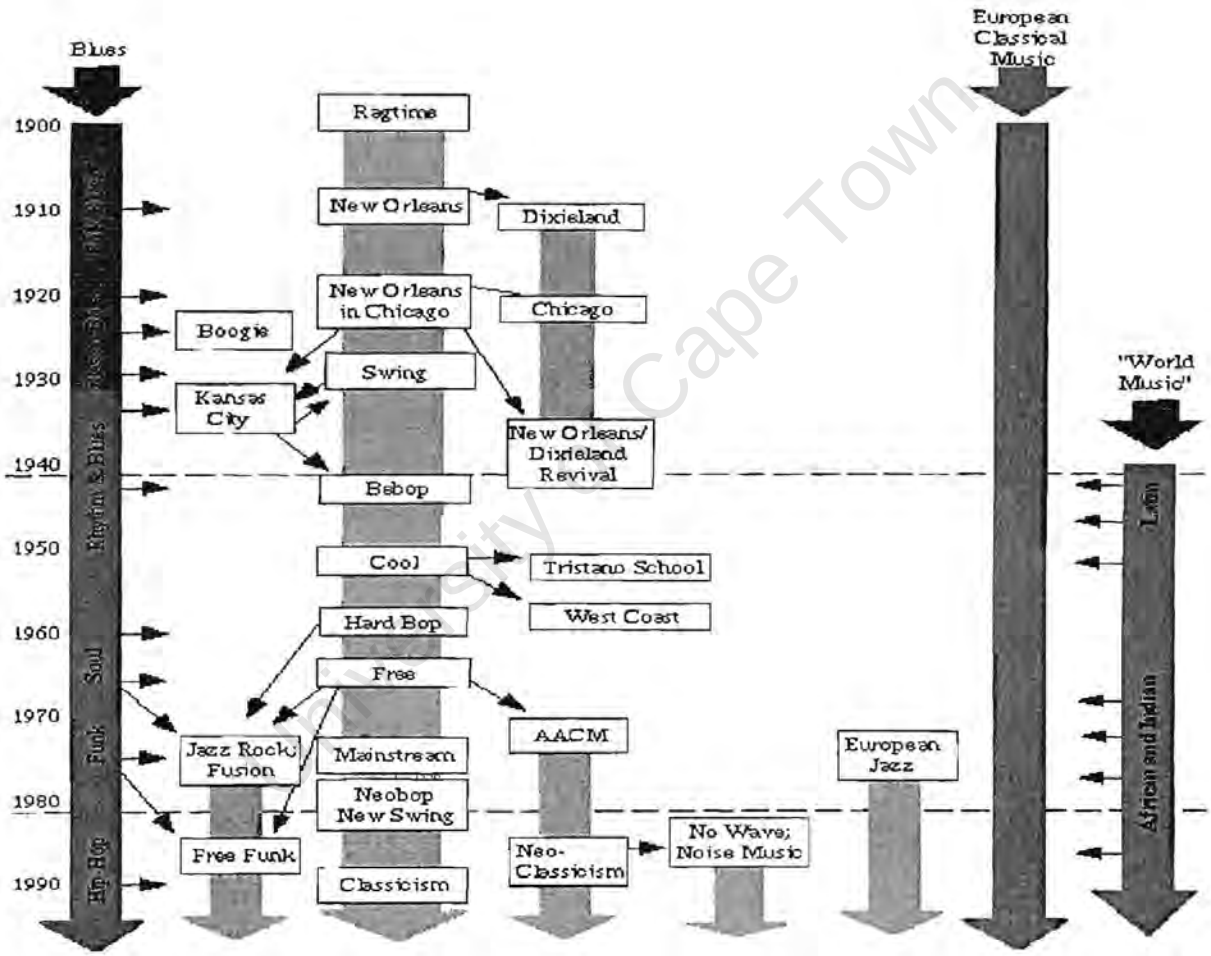
During the 1960s 'free jazz' developed as a result of an attempt to destroy feelings of structure and tonality. Most free jazz players had total freedom when playing, because each musician played with little regard to harmony. Ornette Coleman is a name associated with this movement that dwindled towards the end of the 1960s.[68]

[63] Fordham, pp. 30-33.
[64] Stearns, p. 228.
[65] Perry, pp. 146-147.
[66] Fordham, pp. 33-37.
[67] Perry, pp. 201-202.
[68] Tirro, 2nd edition, p. 390.

In the 1970s many musicians blended jazz and rock music. This new type of music was called 'fusion'. The new generation of performers who produced fusion were mostly musicians who had received formal musical training at tertiary institutions – to name but a few: Wynton Marsalis, Herbie Hancock, Keith Jarrett, Bill Evans and McCoy Tyner.[69]

Joachime Ernst Behrendt summarised the historical development of jazz styles in the following diagram.

Fig. 2.1 Overview of jazz styles by Joachim Ernest Behrendt[70]



[69] Alfred Garcia, "A history of jazz-rock fusion." <http://www.liraproductions.com/jazzrock/htdocs/histhome.htm>. Retrieved 13 February 2004.

[70] Joachim Ernest Behrendt, "The map" <http://www.northwestern.edu/jazz/styles/style-index.html>. Retrieved 29 January 2004.

2. The philosophy of jazz and its influence on jazz education

According to the *Oxford Dictionary of Philosophy* the term 'philosophy' comes from the Greek *philosophia,* which means love of wisdom. It is furthermore defined as a process in which the foundations and presuppositions of a field are expounded.[71] The discussion that follows will examine different understandings of jazz philosophies from a historical perspective in order to pinpoint the beliefs about the nature of jazz as an art form.

Shaun Brown has pointed out that when people listen to jazz, they only hear the sounds that make it jazz without looking for the philosophy of jazz.[72] Components that are based on the philosophy of jazz and the kind of thoughts that jazz artists use to express their philosophy in sounds instead of words will be looked at.

Music is said to be the "artist's vehicle for the expression of the innermost being."[73] Jazz can be viewed as the expression of the African-American soul, which will inevitably be embedded in the nature and philosophy of jazz. Brown emphasised the fact that very little has been said about the philosophy behind jazz. Yet it is important to examine this philosophy, to see where the philosophy came from, and how it has been used in the past, and is used in the present.

Brown traces the philosophy of jazz to the 'griots' of West Africa. The 'griot' was a historian and a relater of the tales of his community. He was a philosopher, besides being a storyteller. 'Griots' recited the deeds of the ancestors and the important events of their lives. The 'griot', thus, emphasised the importance of culture in order to ensure its continuance. What is the connection between the 'griots' and the philosophy behind the sound of jazz? Shaun Brown states that,

> As the musician plays his or her music instead of words expressing a history, philosophy and mythology, they are expressed through music.[74]

Jazz essentially is the telling of tales about how one feels through music with or without words, rather than merely through words. The development of jazz came about when African

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[71] Simon Blackburn, *The Oxford dictionary of philosophy.* Oxford: Oxford University Press, 1996, p. 286

[72] Shaun Brown, "Philosophy of jazz" in J.C. Holbrook (ed). *A paper in partial requirement for AFAS 223 African philosophical worlds.* <http://www.coh.arizona.ed/ass/philosophy-of-jazz.htm>. Retrieved 8 November 2001.

[73] *Jazz Philosophy.* < http://www.richlamanna.com/jazzphilosophy.htm>. Retrieved 16 September 2002

[74] Brown, <http://www.coh.arizona.ed/ass/philosophy-of-jazz.htm>. Retrieved 8 November 2001.

and European music became fused into a musical form, which today is called jazz. Early African American music gave rise to ragtime and marching music. Blues tells the listener about life, especially the experience of the pain and suffering that occurred in daily life. It brought relief to those listeners who could relate to what the artist was going through.

Improvisation is said to be the most important part of jazz. Without the use of it in jazz, jazz would have no meaning. Shaun Brown emphasises that "jazz has to have improvisation to be called jazz". Louis Armstrong's philosophy of jazz is about being able to express a message to others through reference to life experiences. He says:

> When people think of jazz, they think of the improvisation that is the backbone of the music without the soloist improvising a song each time it is played, and then it would not be called jazz. Improvisation brings the essence of what jazz does. The meaning of improvisation is different for each musician.[75]

Brown concludes by emphasizing that,

> Some people never think of jazz as embodying a philosophy. They see jazz as mostly about Duke Ellington or John Coltrane on stage making a new song. But jazz is more than just sounds; it is part of life for jazz musicians and listeners that enjoy the inspiration behind the music. The philosophy of jazz can be abstract or concrete depending on the individual. It is best described as capturing the African American experience. In the end jazz's philosophy can be expressed by the musician, the composer and listener who enjoy jazz. To me jazz brings happiness and compassion.[76]

The nature or philosophy of jazz has implications for jazz education and teaching training[77]. Bennet Reimer clarifies the philosophy of music education by stating that, "It must start with an intimate acquaintance with the field of music education - its history, its problems, its issues, its functions in society and its position within the larger educational enterprise".[78]

> So often the things that we strive for in teaching, in setting an environment for learning, are evident in jazz performance [...] Jazz performance depends upon rhythmic development, the creation and release of tensions, empathic perception, climax, and resolution. These could be constructive paradigms for successful classes, at least for teaching of certain types.[79]

Jazz education is believed to be a vehicle that can help create a greater awareness of the value of jazz music and its influence on the cultures of the world. The central issues for jazz education relate to defining the place jazz music has as a part of artistic education and in music education in general. According to Ramnunan, "Jazz education affords students an

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[75] Brown

[76] Brown

[77] The term 'jazz education' will be used in reference to teaching jazz as a subject within a formal setting, and the term 'teacher-training' will be used for courses training jazz teachers.

[78] Bennett Reimer, "The 'why' of music education" in Sarita Hauptflisch (ed), *Music education: why? What? How?* New Jersey: Prentice-Hall, 1991, p. 20.

[79] Richard P. Morin, *Archambault takes education theory to a jazzier level.* <http://www.brown.edu/Administrati...org_Street_Journal/jazztalk.html>. Retrieved 6 April 2002.

opportunity to become innovative and creative while being involved in the performance of the music.[80] It has been noted that there are some jazz educators who think jazz education has not fulfilled its potential in music education. This may be due to the fact that it has not gained a secure position in music education and because of the lack of awareness of the value of jazz and, in turn, jazz education.[81] What must be noted is the obvious shortage of music educators who specialise in the field of jazz education. Jazz education is more structured than most people, and in fact educators, think. In Skibum's words,

> It was designed to meet the challenge of teaching what is historically an oral and aural tradition and listening to jazz is always the first and irreplaceable step in jazz education.[82]

Skibum's believes that jazz education should help develop in students a sensibility to the expressive qualities of jazz, as well as provide the opportunity for musical growth, creating, performing and perceiving jazz.

One also needs to look at the general philosophy of education. This study has looked at the philosophy of jazz as an art form and the philosophy of jazz in jazz education. It is of equal importance to include a short discussion on the justification of formal music education, as many perceive it.[83]

Questions about the nature of music and why music ought to be a subject in the education system are still much debated. Amanda Wojtowicz[84] lists the essential reasons for the inclusion of music education in school curricula:

- Music is an important educational force through its unique means of communication [...] As a means of communication it is as profound as the most poetic use of spoken and written language.
- Music communication must not only be with others, but between the self and itself. Students cannot experience music through the senses of others, thus unless they directly experience a particular phenomenon, they will never come to know it directly.
- Music education occurs through a direct encounter with the primary material of music itself, i.e. the music.
- Students must be able to express their ideas and communicate through music's own language.

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[80] K.D. Ramnunan, *Towards a jazz education programme for the senior secondary schools in South Africa* Unpublished Master's dissertation, University of Natal, 1996, p. 15.

[81] *Jazz music education.* <www.epinions.com/inst-review>. Retrieved 8 November 2002

[82] *Jazz music education.* <www.epinions.com/inst-review>. Retrieved 8 November 2002

[83] It is beyond the scope of this study to discuss the different music education philosophies, of which the aesthetic philosophy of Reimers and praxial philosophy of Elliot are the two most important developments.

[84] Amanda Wojtowicz, "Students learning to teach music: music education", in Jack P. B Dobbs (ed), *Facing the future.* New Zealand: The Printery, 1990, p. 57.

Peter Raschke adds that "developing a philosophy of music enables us to understand our vital role as music educators, providing import to the roles music plays in a general education".[85]

3. Jazz education

> The genius of the jazz art form lies in its incredible diversity and is fuelled by the creative power that flows from the melting pot of our country. Jazz is essentially the only indigenous American folk music that has risen to the level of formal artistic expression receiving international recognition in the process.[86]

It should be noted that historically, because of the aural-oral nature of jazz, teaching jazz has been 'informal' at its inception stages. Both 'informal' and 'formal' education will be discussed.

According to Henze, formal education takes place in institutions, such as schools, colleges and universities, that are specifically educational and have a defined curriculum. This is a graded system of education, which runs from primary school through to colleges and university, and to post-secondary technical and professional training.

"Informal" education is imparted through the activities of daily living.[87] It is an education that is bound up with activities of daily life involving relationships such as family, friends, neighbours and the community. Informal education, as many perceive it, is less structured. Jazz education has been informal throughout most of its history. It has been learnt through listening to, observing and copying a master musician (or a mentor) at a practice session or in public performance.

3.1 Informal jazz education

During the 20th century learner jazz musicians played in jam sessions or were sidemen in big bands. The first half of the 20th century also saw the teaching of jazz through the mentor approach. A mentor could be an older or more experienced player in a band who guided the development and practice of a learner. King Oliver, for example, was the key mentor of Louis

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[85] Raschke, *A personal philosophy of music.* <http://music.northwestern.edu/links/projects/midi/pages/philmusc.html>. Retrieved 8 November 2001.

[86] Ramnunan, p. 14.

[87] Rosemary C. Henze, *Informal teaching and learning: a study of everyday cognition in a Greek community.* Lawrence Erlbaum Associates: Mahwah, New Jersey, 1992, pp. 10-11.

Armstrong.[88] Early in the development of jazz education, young musicians learned from transcripts of recorded solos.[89] Nowadays the teacher gives his students transcribed solos in order for them to practice playing the solo note by note.

According to Russell Thomas, who conducted a research entitled "A survey of jazz education courses in colleges and universities in the state of Mississippi for the preparation of music educators", jazz education changed after World War II.[90] After the war veterans enrolled in colleges and received jazz education. Jazz education changed after 1950, because commercial bands were forced out of business and many of these musicians became involved in teaching. Jazz education has been incorporated in the curricula of high schools and tertiary institutions. Formal courses, workshops and classes in jazz appreciation became part of school activities.[91] Debates arose as to whether jazz could be taught successfully in such a regimented environment.[92] Such an approach was seen as going against the free spirit of the music. Classroom-based education saved the student's time because it focused on basic skills and key concepts, one of the advantages of "formalising" the learning of jazz learning. Instead of a student taking many years to figure out how to play something, it now took three or four years. Apprenticeship learning tended to be slow, because it relied on the ear and live music.

3.2 Formal music education in the United States of America

It is important to note there was no formal music teaching for nearly one hundred years after the first settlers arrived in America.[93] Music education was for the teaching of music based on the musical traditions and practice of Europe. This study will now focus on the historical background of music education in America during the eighteenth century.

Around 1720, in order to improve church singing, some of the better singers joined together to form choirs. Church music improved, but still it was not enough, because it did not achieve

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88 Kircher, p. 759.
89 Kircher, pp. 756-757.
90 Russell Thomas, *A survey of jazz education courses in colleges and universities in the state of Mississippi for the preparation of music educators*. Doctoral thesis, the University of Utah, 1980. Ann Arbor, Michigan: University Microfilms International, p. 39.
91 Kircher, p. 759.
92 Kircher, p. 759.
93 Alle J. Buffington, *Historical overview of musical philosophy* <http://www.themusicplace.org/musicedoverview.htm >. Retrieved 11 November 2002.

the desired result; people were unable to read music. The introduction of instruction in the rudiments of music paved the way for the establishment of a singing school.[94]

The singing school began to teach choral music and choir members had to be able to read Western staff notation. Eventually public concerts and operas were staged in New York and they attracted performers and teachers from Europe.

Lowell Mason was a pioneer of the teacher-training movement in America.[95] During the 1800s increasing cultural and intellectual interest prompted a need for public schools. During the 1820s Boston managed to maintain eight public primary schools. In 1828 he began tutoring six or eight boys who were going to boost his church choir. Soon many children came to the classes. Mason taught these children free of charge and the group became so big that he needed an assistant. These children were taught about the rudiments of music reading and the elementary rules of singing.[96] Through his classes Mason proved that all children could learn to read music and could sing. He furthermore believed that training teachers in music would improve church music: "[T]he success of music education lay in the teacher's hands: if the teachers were good, music education could thrive, if the teachers were poor, music education would falter."[97] The Boston Academy's teacher's class led to the formulation of conventions, which offered instructions in teaching methods and practice in group singing.

Mason submitted a proposal to the Boston School Board that vocal music be introduced into the elementary schools.[98] In 1838 the Boston School Committee authorised the introduction of music in the city schools. Instruction in the playing of instruments was added to the school curriculum at a later stage, because most of music teachers were singers, not instrumentalists.

Another major shift in music education in the United States of America occurred in the early 1950s, when music education was changed, because it was believed that there was no underlying comprehensive philosophy on which the schools' music curriculum was based.[99]. In 1967 the *Music Educators National Conference* (MENC) convened a symposium to

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[94] Kedebe, p. 7.
[95] Carol A. Pemberton, *Lowell Mason: his life and work*. Michigan: UMI Research Press, 1985, pp. 45-47
[96] Pemberton, p. 64.
[97] Pemberton, p. 87.
[98] Chase, p. 158.
[99] Buffington, <http://www.themusicplace.org/musicedoverview.htm >. Retrieved 11 November 2002.

consider issues related to the theme "Music in American Society". The symposium, referred to as the Tanglewood Symposium, was to discuss the role of music education as an integral part of American society. Amongst the eight declarations formulated at the symposium, the following is relevant to jazz education:

> Music of all style periods, styles, forms, and cultures belongs to the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures.[100]

3.2.1 Jazz education and its status in North America

Jazz education and its status in North America will be discussed in some detail, as the art form originated there. The curricula of the first three institutions to offer jazz education in the United States will also be discussed, as they provide good examples of American jazz education. It should be mentioned that other programmes also existed other than the selected three.

During the 1950s and 1960s a broader vision of jazz education emerged and the first university courses were introduced at a few universities in the United States of America. The official acceptance of jazz into the music curricula of the national education system came with the Tanglewood Symposium in 1967.[101]

In 1968 *National Association of Jazz Educators* (NAJE) was formed and was accepted by MENC as an incorporated organisation. NAJE published a journal, sponsored meetings, competitions and festivals, and supported the collective interests of jazz educators in America. The *International Association for Jazz Education* (IAJE) was formed through the NAJE governing body in 1968 as the *National Association of Jazz Educators*. It formally changed its name to IAJE in 1969 and is today one of the largest and most powerful bodies concerned with fostering jazz education.[102]

Influential jazz educators who assisted in spreading jazz education worldwide were Jamey Aebersold, David Baker and Jerry Coker. They wrote very influential books on jazz education. Jamey Aebersold was instrumental in spreading jazz education. His primary means of

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[100] K.D. Ramnunan, *Towards a jazz education programme for the senior secondary schools in South Africa*. Unpublished Master's dissertation, University of Natal, 1996, p. 14

[101] Choksy *et al.*, *Teaching music in the twentieth century*. Englewood Cliffs, New Jersey: Prentice-Hall, 1986, p. 17.

[102] Ramnunan, p. 56.

educating jazz musicians was through 'play along' recordings, where a student has a rhythm section and he can improvise or play along with it.[103]

David Baker, one of the world's most eminent jazz pedagogues, has written over 60 books and 400 articles promoting both jazz education and teacher training courses.[104] He is also the founder of the jazz studies programme at Indiana University. In his book *Jazz pedagogy: a comprehensive method of education for teacher and student* he observes that,

> Most of the teachers in our conservatories and music schools do not have the necessary background and knowledge to get beyond the basics and equip the student with the necessities of jazz performance.[105]

He emphasised that, though some people are natural teachers, and some people have a natural talent or aptitude, their skills must be developed through training. He acknowledged the determination of those hardworking professional musicians who were dedicated to their students' education. These professional musicians used whatever resources were available.[106]

During the 1970s and 1980s jazz experienced unparalleled growth in United States universities and secondary schools. Baker states that over 70% of the 30 000 junior and high schools had at least one stage band. Colleges and universities extended their programmes to include postgraduate studies in jazz; some of the universities in America offer postgraduate studies up to the doctoral level with a specialisation in jazz.[107]

According to May, a survey conducted by Coker in 1989 reported that approximately 100 universities in the United States offered undergraduate degree programmes in jazz, and 20 of these are offering jazz at the Master's level.[108] She pointed to the fact that *The jazz education guide (2000/2001)* lists two hundred and seventeen college and university programmes in the United States, as well as many international programmes.

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[103] <http://www.jazzbooks.com/plyalongs/how_to.htm>. Retrieved 29 January 2004.
[104] <http://www.jazzinamerica.com/1-jazzedoutline.asp>. Retrieved 20 November 2001.
[105] David Baker, *Jazz pedagogy: a comprehensive method of Jazz education for teacher and student.* [n.p.] Alfred Publishers, 1998, p. 18.
[106] Baker, p. vi.
[107] Baker, p. vi.
[108] Lissa Fleming May, "The development of valid objectives evaluation criteria for instrumental jazz improvisation achievement" in Larry Fisher (ed), *Jazz research proceedings yearbook.* New York: East Stroudsburg University of Pennsylvania, January 2001, p. 46.

Lindeman discussed the MENC's strategic plan (2000) to recruit more teachers to the profession and to nurture students in order to assure continued music education. It is also reported that in some urban areas school districts are short of qualified jazz teachers; applicants without the required qualifications are sometimes hired under licensing arrangements. Lindeman commented that,

> We all know that qualified music teachers teach high quality music programmes. In my opinion, there is primarily only one way to be qualified - get the proper education and the requisite skills. Shortcuts do not work in our business [...] We must have teachers who are the finest musicians and demonstrate the best in the subject-matter knowledge and teaching know-how.[109]

3.2.2 The jazz curriculum

Research into the structure of the jazz programmes revealed that they varied from school to school.[110] According to Coker, the following is a basic list of jazz courses offered at several leading universities in America since 1989.

- History of jazz
- Jazz theory
- Analysis of jazz styles
- Jazz piano
- Improvisation
- Jazz composition
- Jazz arrangement
- Junior recital
- Advanced improvisation
- Jazz pedagogy
- Senior recital[111]

A term-by-term plan looks as follows:

First year	Second year	Third year	Fourth year
History of jazz	Jazz improvisation I & II (first and second semesters)	Jazz composition	Advanced improvisation I & II (first and second semesters)
		Jazz arranging I	Jazz arranging II
Jazz theory	Analysis of jazz styles		Jazz pedagogy
Jazz piano I & II (first and second semesters)		Junior recital	Senior recital

[109] Carolyne Lindeman, "Thought on provisional/alternative licensing of teachers", *Teaching music*. San Francisco State University, October 2000, p. 28.
[110] Jerry Coker, *The teaching of jazz*. New Jersey: Advance Music, 1989, pp. 36-67.
[111] Coker, pp. 36-67

3.2.3 Jazz programmes

This section focuses on the first three institutions in the United States of America that introduced jazz into their curricula. Research shows that the North Texas State University, Berklee College of Music and the Tennessee State University were the first to offer credits for jazz ensembles, improvisation and arranging.[112]

(a) Jazz programme at the North Texas State University

Jazz as a subject was first offered at university level in the United States of America in 1947 at the North Texas State University. There are now about 75 full-time faculty members at this institution, with an average enrolment of 700 (350 undergraduate, 350 postgraduate). The jazz studies programme includes Bachelor's degrees in performance or composition, and a diploma in performance, composition and education. Masters degrees in jazz studies for performers and composers are also offered.

According to their website, the music education programme at the North Texas State University is said to be the most highly regarded in the country.[113] It caters for nearly half of the undergraduate population in the School of Music. The degree in vocal and instrumental music education prepares students for teaching posts in elementary schools and secondary schools. Students participate in professional development courses in music education that include extensive field experiences in the public schools. A Bachelor of Music programme leading to a teacher's certificate is also offered.

The Master's graduate programme includes two Master of Music degrees, one in composition (jazz emphasis) and one in jazz performance.

(i) Composition (jazz emphasis)

Major
Projects in jazz composition
Analytical techniques
Music projects in jazz composition or Analytical techniques (2 courses total)

[112] <http://www.jazzinamerica.com/1-jazzedoutline.asp>. Retrieved 20 November 2001.
[113] <http://www.jazzinamerica.com/1-jazzedoutline.asp>. Retrieved 20 November 2001.

(One semester of traditional composition and one semester of music theory)

Thesis (two semesters)

Total: 21 hours

Minor (Supporting work)

Conference course in music literature

Advanced studies in music history

Problems in performance practice (two semesters)

One course chosen from any of the following areas: conducting, electronic/computer music, musicology, music education, music theory, or performance.

A comprehensive examination is required of Masters' candidates, usually in the final semester of study.[114]

(ii) Jazz performance

Major

Instrument, (two semesters)

Master's recital (two semesters)

Improvisation styles and techniques

Jazz perspectives

Jazz combo

Problems in performance practice: jazz orchestra

Minor (supporting work)

Analytical techniques

Three semester hours chosen from the following:

Jazz pedagogy

Beginning jazz piano techniques

History of jazz

Studio arranging

Music projects in jazz composition

Music contemporary styles and techniques

Three semester hours chosen from the following:

Topics other than symphonic literature

Advanced studies in music history

[114] <http://www.music.utexas.edu/study/degree/degree.asp?degreeID=20>. Last updated in 17 November 2003. Retrieved 22 December 2003.

Upper-division or graduate level courses in music theory, music education, or related fields outside of music.

The doctoral programme includes music composition (jazz emphasis), music education (jazz emphasis), performance (jazz emphasis) and piano performance (jazz emphasis).[115] Only courses for music education in the doctoral programme will be presented.

Major

Foundations of music education

Selected from: jazz pedagogy

Jazz perspectives

Improvisation styles and techniques

18 hours selected from:

Special problems in music education: Topics may include choral techniques, directed research, instrumental music, music in higher education, computer applications in music education

Advanced studies in music education: topics may include research in, tests and measurements, music learning and behaviour

Seminar in music education

Psychology of music

R & w dissertation

Minor (supporting work)

Nine semester hours selected from the following must include one course in advanced studies in the history of music:

Conference course in music literature

Advanced studies in the history of music

Advanced studies in music literature

Introduction to ethnomusicology

Topics in ethnomusicology

Music of the Americas

Area studies in ethnomusicology

Jazz history[116]

[115] <http://www.music.utexas.edu/study/degree/degree.asp?degreeID=20>. Last updated in 17 November 2003. Retrieved 22 December 2003.

[116] <http://www.music.utexas.edu/study/degree/degree.asp?degreeID=20>. Last updated in 17 November 2003. Retrieved 22 December 2003.

(b) Jazz programme at Berklee College of Music

Berklee College of Music was the second tertiary institution to offer jazz education in its curriculum. Although it started as a very small private school in 1945, it is now the largest independent music college in the world. Of all US colleges and universities, Berklee has the largest number of undergraduate students. Student musicians can take a four-year degree or diploma. Berklee College is staffed by 350 professional musicians and educators.[117]

The music education programme at Berklee College of Music is the largest of its kind in Massachusetts. Students can study to be professional musicians, music teachers and tutors. The curriculum provides the theoretical and practical training needed to teach music. After developing the theoretical knowledge necessary to practice music therapy, composition, arranging, and orchestration, conducting, improvisation, ensemble performance and general classroom music, students are expected to spend one semester in a public school as student teachers. After completing the Bachelor of Music degree in music education they automatically qualify for provisional certification as jazz teachers in Massachusetts and many other states.[118] Courses offered regularly by the North Texas State University and Berklee College of Music appear in Appendix B.

(c) Tennessee State University

The National Association of Schools of Music (NASM) granted accreditation to the Tennessee State University Department of Music in 1962. There are nine full-time staff members and about 915 undergraduate students. This school provides the training necessary for students who want a teaching qualification that meets the requirements of Tennessee Teacher Certificate in K-12 Music.

The School of Music offers two general curricula: the Bachelor of Arts in Music and the Bachelor of Music Education. The Bachelor of Arts provides basic studies in music theory, jazz history, keyboard musicianship, sight singing, analytic techniques and composition. This degree also has a flexible career option for students interested in commercial music and wish to be trained in the technological developments of the music industry.

[117] <http://www.berklee.edu/html_abmain.html>. Retrieved 8 October 2001.

The Bachelor of Music Education is designed for students who desire to take up public school music teaching as a career. It has two areas of specialisation: vocal and instrumental music. The Bachelor of Music Education is offered in co-operation with the College of Education and it leads to certification for teaching in nursery 12th grade music programmes.

After graduating, students may register for a degree as Master of Arts or Master of Music Education.

4. Conclusion

The historical development of jazz was outlined in order to provide a better understanding of the evolution of jazz. Most of older jazz musicians learnt how to play jazz outside the system of schools and universities. The mentor approach also offered many jazz musicians in the past valuable information on how to play jazz. At the beginning jazz was strictly an aural phenomenon without any written notation, method books or published systems for instruction whatsoever. However, Charlie Parker, Duke Ellington, Coleman Hawkins, Dizzy Gillespie and John Coltrane stated that they practised and studied methods and theory books.

Professional musicians were trained at the music conservatories and began teaching aspects of music. They became involved in jazz education and wrote method books and other educational materials. Debates arose as to how far jazz can be formally taught. It has been argued that formal training goes against the free personal spirit of the music. It has also been argued that some students who graduated from universities sound too similar to each other, because they have all been through the same system; David Baker calls this argument a myth.[119]

[118] <http://www.berklee.edu/html_abmain.html>. Retrieved 8 October 2001.
[119] David Baker, *Jazz pedagogy: a comprehensive method of Jazz education for teacher and student.* [n.p]. Alfred publishers, 1998, p. 3.

Chapter three

Jazz education in South Africa

Introduction

The growth of interest in jazz education in South Africa is evidenced by a remarkable increase in jazz-related theses and dissertations.[1] However, jazz education is still in its infancy because institutionalised music education in South Africa between 1994 has by and large been approached from a Western classical perspective, excluding other musics.[2] Ramnunan also acknowledges the fact that music education in South Africa has focussed mainly on Western European music. He conducted a study in 1996 in which he tested a jazz programme at two secondary schools in Durban, adding jazz to the musical cultures that exist in South Africa.[3]

This chapter provides a very broad historical discussion of South African jazz music and jazz education at primary, secondary and tertiary levels.[4] An overview of jazz education at two South African universities and a technikon, namely the University of Natal, Durban, the University of Cape Town and Technikon Natal, will also be given.[5]

1. Historical background of European music in South Africa

At the beginning of Dutch settlement in South Africa in the mid-seventeenth century, European music education was informal. It was carried out by the churches.[6] According to Kirby, European music in South Africa was developed during the time of Jan Van Riebeeck in the 1650s.[7] There were military bands and slaves are said to have emulated their masters.

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1 According to the Nexus Database there are forty completed studies in South Africa, <http://stardata.nrf.ac.za/scripst/starfinder.exe/1496/nexus.txt>. Retrieved 16 September 2003.

2 M.L. Peters, *Jazz as a model for teaching improvisation in music education.* Unpublished Master's dissertation, University of Natal, 1989. <http://stardata.nrf.ac.za/scripst/starfinder.exe/1496/nexus.txt>. Retrieved 16 September 2003.

3 K.D. Ramnunan, *Towards a jazz education programme for the senior secondary schools in South Africa.* Unpublished Master's dissertation, University of Natal, 1996, p. 22.

4 The difference between the terms 'formal' and 'informal' was explained in the previous chapter.

5 The reasons for choosing these three institutions being: (a) the University of Natal, Durban is the first university that offered a jazz programme in its music programme; (b) the University of Cape Town is the only university in South Africa that offers a jazz teacher-training course, and (c) Natal Technikon is one of a few institutions that enrol students without any prior formal training for jazz courses

6 Stig-Magnus Thorsén, "Music education in South Africa- striving for unity and diversity". Swedish unpublished journal for musicology. 1997.

7 Percival R. Kirby, "The early years of music and musical education in South Africa" in *The South African music teacher.* No. 56, June 1959, pp. 5-6.

Lady Ann Barnard, who gave occasional entertainments at various places in Cape Town, encouraged the spread of music towards the end of the eighteenth century. Instruments like strings and French horns were used in orchestral works. The Van Riebeeck Square, a theatre built in 1800, provided a place for British military bands and an orchestra to perform on a regular basis in the Gardens in Cape Town.[8]

In 1820 British settlers arrived in Port Elizabeth, bringing with them their musical instruments and music.[9] In 1825 Frederick Logier, who remained in Cape Town for the rest of his life, devised a method of teaching piano; he successfully imparted the principles of harmony and instituted the first music examination in South Africa.

During the early nineteenth century the number of professional musicians increased. The discovery of gold on the Witwatersrand in the 1880s was the reason why most music teachers are said to have flocked to Johannesburg.

European music spread throughout South Africa and dominated formal music education. It is not the purpose of this dissertation to provide an in-depth discussion of the development of European-orientated music education. The inclusion of this section is merely to indicate to the reader how European music came to South Africa.

2. Historical development of jazz music in South Africa

From the late nineteenth century North American influences affecting South African music could be noticed:

> Records suggest that white minstrels wearing 'black face' were performing in Cape Town as early as 1848; by the 1860s, certainly, more famous American troupes had arrived by ship in Durban and Cape Town.[10]

In the late 1800s The African Methodist Episcopal church, which was based in Philadelphia, sent missionaries to South Africa. The missionaries set up schools and churches, where Negro spirituals were taught and performed.[11] At the same time forms of jazz developed which were combinations of American and African elements. There were a variety of musical styles such

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[8] Kirby, p. 6.
[9] Kirby, p. 39.
[10] Christopher Ballantine, *Marabi nights, early South African jazz and vaudeville.* Johannesburg: Ravan Press, 1993, p.4.
[11] David Coplan. "Popular music in South Africa" in Ruth Stone (ed), *The Garland encyclopedia of world music: Africa.* New York: Garland, 1998, pp. 759-780.

as *Marabi*,[12] *Kwela*,[13] *Mbaqanga*[14] and *Isicathamiya*.[15] Training in jazz music started with informal activities. Private lessons were also provided for.

> [O]ther forms of instrumental tuition also developed, some of them are still linked to the work of the missions, some quite independent of it. Many musicians were basically self-taught, often with the aid of the books called 'instrumental tutors' which could be purchased from the music shops [...] In such a context, it is a striking fact that many members of the top jazz bands and troupes of the 1930s had received at least some tuition from white teachers - by private arrangement as well as through the mission schools.[16]

Between 1900 and 1920 the South African society was exposed to American popular culture in the form of ragtime and minstrel shows.[17] The black minstrel troupes, such as Orpheus McAdoo and the Virginia Jubilee singers, toured the country.[18] The developmental process of incorporating North American musical elements into South African music was largely due to the availability of gramophone recordings, radio broadcasts and films.

> Gramophone recordings, albums printed in tonic-solfa, local white and coloured bands, and even a few American players all helped to popularise ragtime and early jazz in the Cape after the First World War.[19]

The influence of North American culture led to the development of a distinctively South African jazz culture.

During the 1920s and 1930s the rapid growth of the gold mining and diamond mining industries led to an expansion of urban African communities. African men came to work in the cities and in the mines. They brought their wives with them. Their wages were often not enough to support a household. Women came up with the idea of selling beer and other drinks from home. The homes from which the women sold the beer and drinks became known as

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[12] *Marabi* was the name given to the 'hot', highly rhythmic repetitive single-themed dance tunes. Ballantine, p. 26.

[13] *Kwela*: a style of pennywhistle music, which developed in Johannesburg's township during the fifties. Z. B. Molefe and Mike Mzileni, *A common hunger to sing: a tribute to South Africa's black women of song 1950 to 1990. South Africa:* Kwela Book, 1997, [No page no].

[14] *Mbaqanga*: an instrumental style, which developed from *Kwela* and *Sax Jive* in the recording studios during the early 1960s. Molefe and Mzileni, [No page no].

[15] *Isicathamiya*: a male voice a cappella choral style developed during the thirties by Zulu migrants living in hostels in Natal and Johannesburg. It is derived from a Zulu word meaning to 'stak' or 'step' softly. Molefe and Mzileni, [No page no].

[16] Ballantine, pp. 33-34.

[17] Ballantine, p. 4.

[18] Ballantine, p. 22.

[19] David Coplan, *In township tonight: South Africa's black city music and theatre.* Johannesburg: Ravan Press, 1985, p. 95.

from home. The homes from which the women sold the beer and drinks became known as *shebeens*.[20] They became important venues at which people socialised. Alcohol, along with music and dancing, became the main attraction.

During the 1930s an *a cappella* music style was developed which came to be known as *Isicathamiya*. Ballantine claimed that it is the most important vocal style that emerged in South Africa. The most famous group singing in this style is the Ladysmith Black Mambazo originally from Ladysmith, now residing in Durban. This group was made famous by the government-controlled South African Broadcasting Corporation (SABC), because their lyrics were not political but religious.[21]

Also during the 1930s a distinctive style of music developed in South Africa, which was instrumental. Solo piano and organ players who provided the entertainment in the *shebeens* developed this music. This music came to be known as *Marabi*. *Marabi* was a style "forged principally by unschooled keyboard players who were notoriously part of the culture and economy of the illegal slum yard liquor dens".[22] *Marabi* is believed to have influenced South African popular music as greatly as blues influenced American popular music. "The development of *Marabi* was strongly influenced by the social and economic conditions of working-class life".[23] Although *Marabi* music was stigmatised as evil music because of its association with raids, sex and illegality, its purpose was to provide entertainment at social functions and dances.[24]

Unfortunately early *Marabi* musicians were never recorded, because the music was associated with sex, drink and an impoverished working class. Some of the *Marabi* artists were Ntebejana, Toto and Nine Fingers, to name only three.

From the fusion of *Marabi* and elements of American jazz music there arose *Mbaqanga*. In fact, many other styles of South African jazz were developed from the *Marabi* style. *Mbaqanga* was a jazz style that emerged from the black townships. Mahlathini and the

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[20] *Shebeen* was familiar setting for informal music making. The term *Shebeen* came from the speech of immigrant Irish vice police in early-twentieth century in Cape Town. Ruth M. Stone, *The Garland handbook of African music*. New York: Garland Publishing, 2000, p. 340.
[21] Ballantine, p. 5.
[22] Ballantine, p. 5.
[23] Coplan, p. 94.
[24] Ballantine, p. 29.

Mahotella Queens were the most famous group of *Mbaqanga* style internationally.[25] The line up for the *Mbaqanga* bands today is usually the electric bass, drums, bass, vocals and guitar.[26] Together with the development of *Mbaqanga* came the emergence of yet another South African jazz trend, *Kwela*. *Kwela* began as a *Marabi*-based penny whistle style.

> *Kwela* was recognised as the basis of a local style that could compete commercially with imported music. Musically illiterate jazz players who had performed *Marabi* on the penny whistle as youngsters readily adapted to the new style, creating *Kwela – jazz* in which the penny whistle was replaced by the saxophone.[27]

Kwela music became popular when Spokes Mashiyane made his first recordings in 1954. Rhythmically the guitar rather than the drums primarily defined *Kwela*. According to Allen, rhythmically the difference between the other styles such as *Marabi*, and *Mbaqanga* is that the music has more swung, whilst in the other two styles it is played straight.[28]

A few South African jazz musicians took private instrumental and theory lessons. In the early stages in the 1920s most jazz musicians were unable to read music, but as time went by they too became literate and were able to read the American music scores.

> To play orchestration, band members — or at least some of them — needed to be able to read, to play 'township ditties', they only needed to be able to play by ear [...] In the short, the most important preliminary training ground for dance band musicians were the missions [...] as well as the salvation army.[29]

In the 1950s, during the entrenchment of apartheid, there was so much violence that many blacks were forced to move from the cities to the townships.

> The legislation of the 1950s and the official violence that implemented it, put some of the final touches to the consolidation of the apartheid state. Most serious for the future of the urban black music was the Group Areas Act of 1950, in consequence of which, all remaining racially mixed neighbourhoods were separated through the forced removal of entire black communities - often uprooted from the centres of cities and relocated on the peripheries. The destruction of those vibrant communities was a major factor in bringing the era of the large dance orchestra to an end, by the late 1950s.[30]

Interest in jazz faded quickly. 1960 was the year of the Sharpeville massacre, but also the year when South African Broadcasting Corporation established a division of seven full-time ethnic

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[25] Lara Allen "Kwela: the structure and sound of pennywhistle music" in Malcolm Floyd (ed), *Composing the music of Africa: composition, interpretation and realisation.* Brookfield: Ashgate, 1998, p. 257.

[26] Donald Clarke, *Music web encyclopaedia of popular music.* <http://www.musicweb.uk.net/encyclopaedia/m/M157.HTM>.Retrieved 06 February 2004.

[27] Coplan, p. 160.

[28] Allen, p. 229.

[29] Ballantine, p. 29.

[30] Ballantine, p. 7.

services, which played traditional and neo-traditional as well as religious music.[31] Most jazz musicians went to Europe or the United States and most of those never returned.

In the 1950s the *African Music and Drama Association* (AMDA) was formed in Johannesburg. It was one of the first black trade union movements and sought to unite black artists. This later led to the foundation of the Federated Union of Black Artists (FUBA) Academy of Music. The majority of South African jazz artists are said to have all passed through Dorkay House. Dorkay House was one of the only institutions offering musical tuition and rehearsal space for South African jazz performers.[32] Many artists went into exile and there were not many musicians who came to the institution during the 1970s and 80s. It became active once again during early 1990s as most exiles returned. Today, education in jazz is institutionalised at tertiary level at some universities and technikons in South Africa.

3. Jazz education in primary and secondary schools

Jazz education in South Africa is still in its infancy and is in need of systematic research to direct and support its development. Most South African secondary and primary schools do not offer jazz music as part of their curriculum. Private schools are financially well off when compared with government schools. Some private schools offer jazz as a subject. In these schools more emphasis has been placed on the development of jazz ensembles.[33]

A study conducted by Sarita Hauptfliesch in 1993[34] nowhere mentions a jazz programme being implemented in any South African primary and secondary schools. Rijsdijk[35] also conducted a study on the state of music education in the learning area Arts and Culture in primary schools of Western Cape metropole in 2003. In this study respondents were asked about their listening preferences; less than a half (48%) preferred listening to jazz, which was categorised into swing, blues, R&B, and Latin American. Seventy-five percent of respondents

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31 Ballantine, pp. 7-8.

32 Steve Gordon, *Beyond the blues: township jazz in the 60s and 70s*. South Africa: David Philip, 1997, p. 11.

33 Brian Thusi, *Jazz education for post-apartheid South Africa.* Unpublished Master's dissertation, University of Natal, Durban 2001.

34 Sarita Hauptfleisch, "Main report" in *Effective music education in South Africa*. Pretoria: Human Sciences Research Council, 1993.

35 Anthea Susan Chawner Rijsdijk, *An investigation into the state of music education in the learning area arts and culture in the primary schools of the Western Cape metropole.* Unpublished Master's dissertation, University of Cape Town, 2003, p. 72.

chose classical music.[36] This is very interesting, because jazz was not taught as a subject in any of the schools that were used for Rijsdijk's study.

By looking at the outcomes-based philosophy, which was introduced as the South African education policy after 1994, music education has increasingly come to be conceived as education *through* music as opposed to education *in* or about *music*.[37] Thusi argues that jazz can be, and should be, similarly conceived.

> OBE forms the foundation for the curriculum in South Africa. It strives to enable all learners to reach their maximum learning potential by setting the learning outcomes to be achieved by the end of the education process.[38]

According to Elliott, generally in music education, education *through* music is about education *in* music and education *about* music. Education *in* music is more about the teaching, learning and the listening of music making. Education *about* music is also about the learning and the teaching of music history and music theory.[39]

Thusi has pointed out that education *through jazz* emphasises that jazz is the means while education is the end. Education *in* jazz lays emphasis on the development of musical skills required by a jazz musician. School children studying jazz in the classroom do not necessarily have any intention of pursuing jazz as a career. Education *about* jazz focuses on the acquisition of knowledge of jazz as a form of creative human activity. And finally, jazz education, whether be it *through, in* or *about*, is generally perceived by jazz educators as the training of jazz *musicians*. This can be accomplished in both formal and informal ways.

According to Thusi, education *in* jazz is about the development of performing, composing and arranging in jazz. Education *about* jazz implies acquiring knowledge through learning about jazz as part of being creative as a human being. And education *through* jazz is about the end results of an interdisciplinary kind in which the study of jazz has provided the means. Education *in jazz* occurs where jazz is perceived as an approach rather than a style and can easily accommodate any form of musical making that emphasises spontaneous creativity. An example of this can be a rapper in hip-hop music creatively citing some words over the form of a song.[40]

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[36] The total will exceed 100% because candidates could indicate more than one category.
[37] Thusi, p. 4.
[38] Department of education, National Curriculum statement for grade 10-12, Pretoria, p. 2.
[39] Elliott, p. 13.
[40] Thusi, pp. 7-8.

The value of education *about* jazz to students who do not participate in, i.e. performance-based programmes, is that it enhances one's experience of jazz, which can happen when the listener assimilates what is happening in a jazz performance. And lastly, Thusi emphasises the fact that education *through* jazz includes and constitutes education *in* and *about* jazz.[41]

4. Jazz education at tertiary institutions

South African music education institutions arose towards the end of the nineteenth century. In 1880 a private music school was started in Stellenbosch and was incorporated into the University of Stellenbosch in 1934. In 1910 the South African College of Music (SACM) was founded in Cape Town and later was incorporated into the University of Cape Town

Formal instruction in jazz at tertiary level in South Africa was first introduced at the University of Natal, Durban in 1982 and Pretoria Technikon in 1985. The University of Cape Town introduced jazz studies into its music department in 1989, followed by Technikon Natal in 1990.

In 2002 there were 22 universities and 15 technikons in South Africa. Some of these universities and technikons have merged since then. Twelve of these institutions offer music programmes. Out of this number only the University of Cape Town and the University of Natal, Durban offer specific jazz programmes. Technikons in South Africa that offer jazz programmes are Pretoria Technikon and Technikon Natal.[42] The University of Port Elizabeth, Rhodes University, the University of Witwatersrand, Pretoria University, University of the Free State and University of Fort Hare offer some jazz subjects based on the history of jazz music and jazz performance.

The study will examine jazz instruction at two universities and one technikon, *viz*: the University of Cape Town, University of Natal, Durban and Technikon Natal. The curricula and entrance requirements of all three institutions will be discussed.

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[41] Thusi, p. 11.

[42] Prior to this study a letter was sent to all universities requesting information about the jazz courses that are offered. A copy of this letter appears in Appendix A. According to the results of the survey completed in 2001, the University of Cape Town and the University of Natal, Durban are the only institutions that offer a proper jazz music course.

4.1 The University of Natal, Durban

The Department of Jazz Music at Durban was instituted in 1982. As already noted, it was the first university in South Africa to offer jazz courses in its music department. The aims and objectives of the department are to encourage students to think critically about the role music plays in society. The department also helps students develop the skills that will enable them to earn a living through creating music. After completing their studies, most students receive posts as teachers, or researchers, or work in sound studios. Some are involved in community projects.[43]

In order to gain admission students have to pass an audition. The head of department has to approve the results and will also consult the instrument teacher with whom the student will work. Students have to have a matriculation certificate with a pass in music.

Two jazz programmes are offered at the University of Natal, Durban, namely: a Bachelor's degree in jazz music, and a diploma in jazz music. The duration of the BMus is four years, while the diploma is three years. The university also offers a Master's degree in jazz.

The BMus degree in jazz includes general courses in music theory, [aural] perception[44] and music, culture and history, as well as practical study in jazz performance. The areas of specialisation in the BMus degree are jazz performance, performance and composition, and jazz composition and arrangement. Upon completion of the degree, the student may enrol for a Master's degree in music. The structure of the BMus course appears in Appendix B.

At the time of its inception the three-year diploma in jazz music performance was aimed at giving students who lacked the academic requirements to attend the university a chance to be trained as professional musicians. Over time this diploma became an access route to a BMus degree. The diploma is designed for talented students who wish to concentrate on performance without having to take a full academic course.[45]

Degree and diploma students receive individual tuition on their instruments. They study a standard repertoire and the technique of improvisation in group classes. For the diploma a

[43] <http://www.und.ac.za/und/muisc/jperf.html>. Retrieved 26 November 2003.
[44] The website stated only 'perception' but it is assumed that 'aural perception' is meant.
[45] *<http://www.und.ac.za/und/muisc/jperf.html>*. Retrieved 26 November 2003.

student has to complete all of the courses listed in Appendix B, except that of a first practical study. The student will complete practical study to the third year level (IIIB).[46]

4.2 University of Cape Town

Jazz was introduced into the South African School of Music at the University of Cape Town in 1989. There were only ten students; by 1997 there were 65. In 1997 a jazz teacher's diploma was added to the jazz curriculum.[47]

All applicants must pass an audition in order to be accepted into the jazz programme. They also must meet the general matriculation requirements laid down by the university.

The jazz department offers four specialised fields, which are:

- BMus in jazz
- Performer's diploma in jazz
- Teacher's licentiate diploma in jazz
- Diploma in jazz

The Bachelor's degree consists of three jazz streams:

- Performance
- Composition and arrangement
- Education[48]

A BMus degree course also includes a foundation course designed for students from educationally disadvantaged backgrounds. A Bachelor's degree in performance is a stream designed for students who wish to specialise in instrumental or vocal studies. It is also designed for students who wish to be trained for careers as jazz performers. The minimum study period for a Bachelor's degree is four years. A BMus jazz student is required to complete a pre-university course (Introduction to Bibliography) as well as the four-year syllabus for a degree. The course outline appears in Appendix B.

[46] *<http://www.und.ac.za/und/music/jperf.html>*. Retrieved 26 November 2003.
[47] An interview conducted with the head of jazz department Prof Mike Campbell at the University of Cape Town prior to the research.
[48] South African College of Music, University of Cape Town, <http://web.uct.ac.za/depts/sacm/>. Retrieved 16 August 2003.

The Bachelor's degree in composition and arrangement is designed to develop the skills of students who wish to specialise in composition and/or arrangement. The study of the theory of jazz and the history of jazz are also provided in this stream.

A Bachelor's degree in the jazz music education stream qualifies students to teach in schools. This stream is intended to provide a broad musical training study of the theory of jazz, arrangement and improvisation. Students who do not intend to teach a second instrument are required to study a non-music subject as a second teaching subject. Appendix A contains a list of the courses offered as part of a BMus education in jazz.[49]

The performer's diploma in jazz is one of the various diploma courses offered at the University including the licentiate diploma in jazz and diploma in jazz. The diploma in jazz was introduced in 2002 for students who need not necessarily be experts in performance or composition and arrangement. The teacher's licentiate diploma in jazz qualifies students to teach in schools.[50]

At present the University of Cape Town is the only institution offering a teacher's licentiate diploma in jazz. The duration of the course is four years. The performer's diploma in jazz includes optional courses in the second and third years, which are the same as those offered for a teacher's licentiate diploma in jazz and diploma in jazz.

The school of music provides a preparatory certificate to equip students who have not been able to study music, and who also did not attain the entrance requirements for the BMus, or any of the three diplomas offered by the department. Upon completing the certificate, successful students may apply to study for an undergraduate degree or diploma. The duration of the course is two years.

All courses at the University of Cape Town in the jazz department have been implemented in conjunction with the classical department.[51] After completing undergraduate studies a student

[49] South African College of Music, University of Cape Town, <http://web.uct.ac.za/depts/sacm/>. Retrieved 16 August 2003.
[50] South African College of Music, University of Cape Town, <http://web.uct.ac.za/depts/sacm/>. Retrieved 16 August 2003.
[51] University of Cape Town, *Faculty of humanities handbook*. 2001, pp. 270-316.

may choose to pursue his or her career further by enrolling for the following degrees: Bachelor of Music (Honours) programmes in the following areas:

- Musicology
- Composition
- Practical
- Pedagogy

For a Master's in music a student may choose from the following programmes:

- MMus by dissertation
- MMus by composition
- MMus by practical work and dissertation
- MMus by practical work and composition
- MMus by practical work, coursework and minor dissertation
- MMus by composition, coursework and minor dissertation
- MMus by composition and dissertation

For a Doctoral degree one may choose from the following:

- DMus by composition
- DMus by published Work
- DMus by performance and dissertation
- DMus by performance and composition[52]

4.3 Natal Technikon

The music department at the Natal Technikon introduced a light music diploma in the music department in 1990. Admission to the department requires a senior certificate or an equivalent qualification, and prospective students have to pass an audition. All subjects are compulsory for students who do not take piano lessons starting from the bridging course to the final year. Those students who take piano lessons are exempted from taking keyboard technique.

A one-year full-time bridging course is available to those students who do not meet the entrance requirements for the national diploma. Most of the students who enrol for the bridging course are without any musical training whatsoever. The diploma takes three years to complete. Students who wish to further their studies must go elsewhere, since the technikon does offer degree programmes.

[52] University of Cape Town, pp. 152-164.

A National Diploma student has to finish the bridging course in order to qualify for a certificate. The courses are offered on a semester basis, meaning that the course is not an annual course. The course structure for the national diploma appears in Appendix B

In a conference that held in Pretoria in 1990 the beliefs and aims of music education were added to the constitution of the Southern African Music Educator's Society (SAMES). Some of the principles include:

- Music is a fundamental part of human life, and the role it plays should be education. Music should be at the core of education and it should develop the aesthetic, physiological and social aspects of human behaviour.
- Teachers of music should be specialists in their field, able to cope with the adversity of the subject and the varied talents of children.
- Music education in an undivided South Africa must shed its exclusively Eurocentric basis. All music of South Africa should be studied in teacher-training programmes and made available to all children.[53]

5. Conclusion

The reason for discussing tertiary music education in South Africa was to reveal the state of jazz education. Although the jazz department at the University of Cape Town offers a licentiate teachers' diploma and music education in jazz, it operates within the classical music department. Jazz education is elucidated as education *through, in* and *about* jazz. It is clear that a great deal of jazz education in South Africa at tertiary level is based on education *through* jazz.

It is not clear whether one could refer to the 'jazz department' at the University of Natal, Durban as there are only students registered for jazz, who also take classical subjects and classical students who take jazz subjects.

This provision of jazz training at university or technikons is an innovation because in the past jazz players did not have any formal training within the educational system. These musicians were mainly self-taught and basically learnt how to play jazz through informal training.

The non-existence of a jazz teacher-training course in other institutions of higher education in South Africa still needs to be addressed. This does not imply that one assumes that all students will at some point in their lives want to teach music. However, a teacher-training course in jazz remains the best option for those who are interested in education.

[53] Elizabeth, Oehrle. "The South African music educator's society and intercultural music education" in Jack P. B. Dobbs (ed), *Music education: facing the future.* ISME, Proceedings of the 19th world conference of the international society for music education held in Helsinki, Finland, 1990, p. 248.

Chapter four

Questionnaire-based survey and interviews

Introduction

The research problem posed in Chapter One is that professional musicians, who have not received tertiary training to teach jazz, have been teaching jazz in South African tertiary institutions. As a result of this, and also because of political issues, jazz has not been taught at most secondary schools and only a few universities and technikons have courses in jazz. The purpose of this chapter is to investigate the relevance of music education to jazz teaching in South Africa. The chapter outlines the qualitative and quantitative research design. Furthermore, it will also present the opinions and attitudes of jazz students and lecturers obtained through a questionnaire survey and interviews conducted at three South African tertiary institutions that offer courses in jazz.

1. Objectives

This study attempts to

- determine if is it necessary to equip South African jazz teachers with general music educational principles
- determine who should teach jazz: professional players, professional players with a jazz teacher qualification, or both?

By obtaining this information it is anticipated that recommendations will be formulated which could assist those who are planning the curricula to teach jazz in the secondary schools and universities and technikons in South Africa. The University of Cape Town is the only South African university to offer a teacher-training course specialising in jazz education.[1] At the University of Natal, Durban, students from different streams can take courses in music education (teaching music as a teacher training course). It is anticipated that other music departments will also develop teacher-training programmes that will produce musically competent jazz educators on both school and tertiary level.

[1] Preliminary to this study a survey letter was sent to all universities requesting information about their jazz courses. A copy of this letter appears in Appendix A. A 2001 survey in South African universities offering jazz courses established that the University of Cape Town is the only one that offers training to students who wish to teach jazz. The other universities offer courses such as arranging and jazz performance.

2. Research Design

Both quantitative and qualitative methods were used in analysing the data collected by means of a questionnaire and interviews: quantitative methods were used to analyse the data from the questionnaire and qualitative methods were used in the case of the interviews. At the initial stages of the research, time was spent on interviewing students informally who were studying jazz. This was done to formulate relevant questions suitable for inclusion in the structured interviews and the questionnaire. During this time the researcher probed areas of concern, which may have been sensitive. This was followed by the design of the questionnaire. Close-ended questions and open-ended questions were formulated for the interviews with the lecturers. The entire preparation period spanned five months.

The design of the questionnaire survey was developed through the following stages:

a. Informal interviews
b. Questionnaire design
c. Piloting
d. Administration of final copy
e. Data analysis

A pilot study was conducted to test the suitability of the questions and those that did not clearly express the point or were ambiguous were redesigned and some sections were also reorganised.

In its final form the questionnaire consisted of two sections. Section A consisted of eight questions about the respondents' musical background. These questions also helped set the respondents at ease. Answers to the questions in section A after analysis informed the final general discussion. In section B, the questions were about teaching jazz in South Africa.

The composition of the questionnaire involved the formulation, editing and redrafting of the questions, many times. The cover page of the final version of the questionnaire contained the title of the research study, its objectives together with background information. This information was to demonstrate the credibility of the survey and thereby encourage the respondents to reply. The respondents were also informed that the necessary permission for the survey had been obtained from the heads of departments. Respondents were asked to sign

a form stating their willingness to participate in the study. A copy of the form appears in Appendix C. The questionnaire was self-administered.

2.1 Motivation behind the choice of data collecting instruments

As was explained in the first chapter, this is the first study into tertiary teacher training in South Africa. Therefore, it was not possible to rely on previous research. Lecturers and students at the different tertiary institutions could provide valuable information on the topic and it was decided to use a questionnaire and structured interviews as collecting and measuring instruments. These two instruments were chosen as most suitable given the limitations of time and cost. The questionnaire was chosen over methods such as structured observations, paper and pencil tests and alternative assessment. The questionnaire-based survey enabled the researcher to work with a comparatively large number of students at three separate tertiary institutions, and close-ended questions met the needs of a short, factual enquiry.

Structured observations involve a process whereby a researcher directly observes, visually and auditorily, while systematically recording the results. The observer predetermines the specific categories of behaviour before the research is conducted. A paper-and-pencil test is where the researcher asks a series of questions that are objectively scored and the scores are used as data. Alternative assessment measures a performance requiring demonstration of a skill or proficiency by the respondent, who creates, produces or does something. One type of alternative assessment is performance-based, such as creating a musical presentation.[2]

Interviews with lecturers at tertiary music institutions were used to confirm and establish the completeness of the data obtained by means of the student questionnaire. Through triangulation more than one research method or data collection technique are used. Combining methods is a way of avoiding weaknesses and problems, which could arise if the research was reliant on a single method.[3]

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[2] James H. McMillan and Sally Schumacher, *Research in education: a conceptual introduction.* Longman: New York, 2001, pp. 40-41.

[3] R.L. Foster, *Addressing epistemologic and practical issues in multi-method research: a procedure for conceptual triangulation*, New York: Oxford University Press, 1997, pp. 1-12.

The reason for choosing interviews was that they allowed flexibility. Oppenheim pointed out that interviews often lead to an improved response rate;[4] they provide in-depth information about a particular research issue or question. In a structured interview the interviewer does not add any extra remarks into the interview process, however when necessary, he or she will encourage the interviewee to clarify statements or to elaborate on their comments.

2.2 Population

As stated in Chapter One, the research was conducted at three South African tertiary institutions that offer courses in jazz. They were the Technikon Natal,[5] University of Natal, Durban, and University of Cape Town.[6]

At the time when the research was conducted (June-July 2002), fifty-six students were registered in the jazz course at Technikon Natal and seventy-two at the University of Cape Town. Because there is no separate jazz department the number of students registered for the jazz course at the University of Natal, Durban, had to be estimated. There is no separate jazz department and the administrative authorities could not provide an exact number. The departmental secretaries at the three tertiary institutions supplied figures.

The researcher decided to draw a sample as students were engaged in mid-year examinations at the time that was most convenient to the researcher to conduct the questionnaire survey. The researcher asked certain lecturers to hand out questionnaires to their students. The students were to complete them at home. Unfortunately few of the questionnaires were returned, so the researcher decided to draw a sample and target these students personally.

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4 A. N Oppenheim, *Questionnaire design, interviewing and attitudes measurement.* New York: St. Martins Press, 1993, p. 81.

5 At the beginning of 2003 the Technikon Natal and M.L. Sultan Technikon were merged to form the Durban Institute of Technology.

6 These institutions were chosen because (a) the University of Cape Town is the only one that offers a jazz teacher training course; (b) the University of Natal, Durban was the first university to offer a jazz course, and (c) Technikon Natal is one of the tertiary institutions which offers a first year course in jazz to students without any prior musical training. Based on the researcher's own experience, all students at the Technikon Natal need to do an audition in order to qualify for first year enrolment. If they did not pass, they are allowed into bridging course.

2.3 Sampling

Simple random sampling methods were applied because this procedure provides the greatest assurance that the selection is a representative sample of the larger group. Non-random sampling procedures provide a weak basis for generalisation.[7]

The three basic random sampling procedures used were simple random, stratified random and cluster sampling. When drawing a sample the researcher must identify the population, enumerate and list each element in the population, and, finally, devise a method of selection that will guarantee that each element has an equal chance of being selected in the population.[8]

The names of all students from the three educational institutions were written on small pieces of paper, and grouped according to institution. Taking one institution at a time, the names were put into a container, and each name drawn was written down and then the piece of paper was put back into the container. The same procedure was repeated until the desired sample size was achieved, that is a sample of thirty from each institution. This ensured that all names had the same probability of selection.

According to Gary D. Bouma,

> Most of the research [...] is based on large samples, but there are a few suggestions regarding sample size for student projects [...] several basic compromises are possible [...] The first basic rule about sample size states that about thirty individuals are required in order to provide a pool enough for even simple kinds of analyses.[9]

The researcher applied the rule described by Bouma to determine the sample size of each institution, but did not realise that the samples were not proportionally equal. In the case of the University of Natal, Durban, the three samples of thirty closely reflected the full population, whereas in the case of Technikon Natal, thirty reflected 72% of the population, while in the case of University of Cape Town, the sample reflected 37% of the population.

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7 Gary D. Bouma and G. B. J. Atkinson, *A handbook of social science research: a comprehensive and practical guide for students.* 2nd edition, New York: Oxford University Press, 1995, p. 140.

8 Bouma and Atkinson, pp. 140–144.

9 Gary D. Bouma, *The research process,* New York: Oxford University Press, 1993, p. 128.

Only after the administering of the questionnaire did the researcher detect this error. The researcher followed the advice of Anri Herbst and Jacques de Wet[10] and drew another sample. The new sample used, as its guiding principle, the 37% of the population from the University of Cape Town. This meant that 37% of the previous samples for the Technikon Natal and University of Natal had to be randomly chosen.

The process of stratified random sampling was selected to re-do the sampling. The names of students were listed separately by their year level of study and these groups were subdivided into groups A and B. Group A was composed of the first and the second year student respondents. Group B consisted of third and fourth year student respondents. The final sample is represented in the following table:

Table 4.1 Stratified sample from the three tertiary institutions

	Technikon Natal	**University of Natal, Durban**	**University of Cape Town**
A (1+2)	10 (42%)	5 (45%)	16 (59%)
B (3+4)	14 (58%)	6 (55%)	11 (41%)
Total:	***24 (100%)***	***11 (100%)***	***27 (100%)***

2.4 Content of the questionnaire

As highlighted earlier, the questionnaire was divided into two sections. The content and the motivation for the questions of the questionnaire survey are discussed in this section.

Section A of the questionnaire consisted of eight questions asking about the respondent's musical background. The first two questions addressed instrumental training. Respondents were asked to indicate which instrument they had been playing, as well as the length of time they had been playing the instrument specified. This was recorded as years of playing the instrument. The reason for asking these questions was to obtain a profile of the person answering the questionnaire. It was anticipated that a person who had played an instrument for several years, would be able to gauge better the importance of musical education in his or her own training than someone who had been playing an instrument for a short period. It must be remembered that, the Technikon Natal was one of the few tertiary institutions, which

[10] Dr De Wet teaches social statistics in the Graduate School of Humanities at the University of Cape Town.

accepted students without prior music training. One of the issues being investigated was the possibility of a correlation between the instruments that chosen by the students and their prior musical knowledge.

The next question dealt with society's views on the feasibility of a career in jazz. This was investigated in terms of support from family members. It is very expensive to study at tertiary institution in South Africa, especially for the purpose of obtaining a music degree or diploma. It was expected that students would not receive financial and/or moral support from their family if the family regarded a music career as not financial rewarding. Before the questionnaire was administered most of the African[11] students had complained their parents did not support their choice of a career in music. In order to qualify the statement made by those few who were asked, a question was included as to whether students received financial and/or moral support from family members.

Most people think that jazz students or jazz musicians tend listening to jazz alone and neglect other types of music.[12] Listening to a wide range of music is a requirement for a successful jazz performer and is encouraged by lecturers. A jazz performer with a wide knowledge of music is considered to be a musically richer person than one with a tunnel vision. A question about the music the respondents listened to as well as the concerts attended was, therefore, included in the questionnaire.

Respondents were also asked the year in which they were enrolled. Senior students were expected to be more knowledgeable about matters concerning jazz at a tertiary level. Section A ended with a question on the aspect of jazz on which respondents were focussing, i.e. performance, education, composition and arranging, and so on. Besides attempting to find out how many jazz students chose education, it was also important to see how students, who were not in the education stream, would feel about the inclusion of a teacher-training course in their degree.

[11] The term 'African' in this context denotes students from 9 of the 11 official ethnic groups in South Africa. It excludes the English and Afrikaans language groups.

[12] From own experience, jazz lecturers at most universities and technikons encourage students to listen to a variety of music styles, since students tend to listen merely to jazz.

The main objective of section B was to determine whether professional musicians are fully equipped to teach jazz at a tertiary level. This was a major concern of some students during the interviewing which formed part of the initial stages of the questionnaire design. Respondents were asked about their views of the necessity of didactical training for lecturers. A column of answers was offered as well as a blank column so respondents could provide their own answers.

The student respondents were asked whom they thought were fit to teach jazz at tertiary level: professional players or professional players with a teachers' certificate, or both. Lecturers were asked the question too. This is a sensitive issue, as some of the lecturers, who do not have a formal tertiary qualification in the teaching of jazz, could be opposed to the idea that a teaching qualification was necessary. It was important to establish the views of lecturers and students in this regard.

The mentor approach is one of the methods, which was used to teach the earlier generations of jazz musicians. The question "Do you take lessons with a jazz 'mentor' besides lessons with your practical lecturer at your institution?" would enable the researcher to find out if this practice still continued, or if it had been used in the past because of the lack of formal teaching facilities. Another reason for asking this question was to find out whether the respondents were in need of additional tuition to that offered by their lecturers.

A question was posed as to the necessity of a teacher training qualification for jazz teachers at South African tertiary institutions. This question was included in order to find out whether teacher training was deemed important and whether respondents saw it as a course that should be compulsory or elective.

2.5 Piloting of the questionnaire

The testing of questionnaires involved fifteen randomly chosen students from Technikon Natal. After the necessary revision, the questionnaire was tested on fifteen students at the University of Natal, Durban. Research procedures were derived from the work of Gary D. Bouma.[13] The components were tested before the final survey was embarked upon. This

[13] Bouma, p. 121.

process allows for the revision of instrument and/or the modification of the goals of the research. The pilot studies led to the following changes in the content of the questionnaire.

The question dealing with the ages at which respondents started to play an instrument had to be reformulated. Instead of asking to indicate the age they began playing an instrument, a number of age categories were created in order to simplify data capturing and analysis. It became necessary to split the question regarding family support into two. The first question merely asked whether students had received such support, requiring a yes or no response. A further question investigated the nature of the support. Respondents who answered "No" had the option to move on to the next question.

In the question dealing with the music stream of the respondent, the categories were expanded to include an option 'other.'

The statements which sought to elicit the views of students about professional musicians who lacked tertiary training as music teachers, proved to be ambiguous. The question appeared in the pilot questionnaire as:

> What is your view on professional musicians that did not receive training in music but are teaching Jazz? Select one best answer.

They could acquire necessary knowledge and skills through formal training at a tertiary institution.	
They are competent enough to teach jazz.	
Their experience can be utilised for coaching students in obtaining practical skills through workshops, but not to conduct classroom based education.	
None of the above	

It became clear that all jazz musicians received training in jazz, either formal or informal. The question was directed at finding out whether these musicians received training at a tertiary level. The question and statements were therefore changed to:

> What is your view on professional musicians that did not receive formal training at a tertiary level but are teaching jazz? Select one of the following statements.

They are competent and do not need formal training in educational aspects to teach jazz	
They are not qualified to teach at a tertiary level	
Their experience can be utilised for coaching students in obtaining practical skills, but not to conduct theory-based education	
Your own statement	

In the question dealing with listening preferences, a fourth column was added to the final draft. There were now four options, 'often', 'sometimes', 'seldom' and 'never'. It became clear during the pilot study that most students assumed that 'seldom' and 'never' had the same meaning; that is why the column with the word 'never' was added.

The question on who should teach jazz proved to be ambiguous and was re-designed 'professional players with a jazz teacher's certificate' was changed to 'academics with a jazz teacher's training certificate'. The word 'academic' was used to indicate that these lecturers had a degree from a tertiary institution.

In the final version of the questionnaire the word 'check' was replaced by ☑, explanation of the term 'mentor' was included as the pilot studies indicated that not all the students were familiar with this term.

The question dealing with the length of a jazz teacher-training course was replaced with a question asking the respondents to indicate whether a teacher's training qualification should be made compulsory for all jazz students at tertiary level, or, whether it should only be an option for jazz students interested in teaching.

The word 'jazz' was inserted before words such as 'theory', 'history', 'arranging', and the like, to avoid confusion as some students who are registered for a jazz course were also taking history, harmony and composition within the classical music stream.

Finally, questions were organised into two sections dealing with the musical background of the respondents and issues related to jazz education respectively.

2.6 Interviews

Data were collected through interviewing eight jazz music lecturers. Six interviews were with full-time lecturers drawn from the three tertiary institutions, and two were with professional players who had part-time teaching commitments at these institutions. An examination of the departmental yearbooks and websites[14] made it clear that most of the jazz lecturers teaching at

[14] South African College of Music, University of Cape Town, <http://web.uct.ac.za/depts/sacm/>; University of Natal, Durban, <http://www.nu.ac.za/ug/extra.asp?id=4#overview>; Technikon Natal, <http://wwww.dit.ac.za/general/handbooks/2003/arts/music2003.pdf>. Retrieved on 01 December 2003.

the University of Natal, Durban; Technikon Natal and the University of Cape Town were appointed on a part-time basis. There were few in full-time positions. Some of the full-time lecturers could not be interviewed as some were on leave; three of the four full-time lecturers at the University of Cape Town and two of the three full-time lecturers at Technikon Natal were interviewed. At the University of Natal, Durban, only one of two full-time lecturers could be interviewed.

The following questions formed a guideline for the interviews but the guideline was not followed strictly. All questions were posed to some interviewees, whereas to others, questions that did not apply were left out.

- At what age did you start playing an instrument?
- When you started playing an instrument, was it through formal training at school or elsewhere?
- What are the main factors for the delayed inclusion of jazz in music education at tertiary institutions in South Africa?
- Do you see a need for jazz pedagogy at a tertiary level to be included in South African curricular?
- Who should teach jazz? Professional players or qualified academics?
- What is your viewpoint on the following statement: 'Improvisation cannot be taught'?
- Some musicians believe that teaching jazz results in all students sounding like their teacher and tending to sameness. What are your views on this?
- Is jazz education in South Africa a growing phenomenon? Please elaborate.
- What teaching strategies can be used in formal jazz training?
- The mentor approach is the one that most experienced jazz players used in the past in order to learn how to play jazz. Is the mentor approach still relevant today?
- Are there any advantages or disadvantages in formal music education to jazz teaching? Please elaborate.
- With only one institution in South Africa offering a teacher training programme, what is the future of jazz music education in our country?
- 'If I do not succeed as a performer, I can always fall back on teaching'. To what extent do you agree or disagree with this statement?
- A jazz music teacher is 'made not born' or s/he is 'born not made'? In your opinion, which one is true? Or is there a third option?
- Is it necessary to equip South African jazz teachers with general music educational principles?

Analyses of the transcribed interviews started while some interviews were still being conducted. The reason behind that was to focus on the main research problems and re-design questions where needed. Questions used when interviewing lecturers were straight to the point and there was no need for re-designing.

Research question: Is it necessary to equip South African jazz teachers with general music educational principles?

Student questionnaire

Musical background

- Choice of instrument and proficiency of playing
- Length of playing the instrument
- Social support
- Listening preferences
- Course specialisation on a tertiary level
- Year level

Jazz teaching at tertiary institutions

- Views on the necessity of formal training to teach at tertiary institutions
- Necessity for jazz mentor alongside tertiary training
- Regularity of training from such a mentor
- Necessity for teacher training qualification: compulsory or elective
- Jazz curriculum: selection of courses
- Future career plans

Interviews with lecturers

Musical background

- Beginning age of playing a musical instrument and general music background
- Tertiary qualifications

Jazz teaching at tertiary institutions

- Issues related to qualification
  - Jazz lecturers: professional players or qualified academics?
  - Main factors for delayed inclusion of jazz at tertiary institutions
- The quest for jazz pedagogy
  - Teaching as a second rate option
  - Advantages or disadvantages of formal jazz teaching?
  - Future of jazz music education in South Africa
  - Necessity for training South African jazz teachers
  - The growth of jazz in South Africa
- Teaching strategies
  - Mentor approach
  - Mirroring of teachers: the danger of monotony
  - Improvisation

Conclusions and recommendations

3. Questionnaire findings

The findings of the questionnaire will be grouped together and discussed under the following headings and subheadings. A full set of the findings appears in Appendix F.

3.1 Profile of respondent

- 3.1.1 Practical musical background
- 3.1.2 Listening preferences
- 3.1.3 Tertiary education
- 3.1.4 Financial and moral support
- 3.1.5 Future career plans

3.2 The necessity of formal music education for jazz teaching

- 3.2.1 Competence of jazz lecturers at tertiary institutions
- 3.2.2 Mentoring
- 3.2.3 Curriculum

3.1 Profile of respondents

3.1.1 Practical musical background

Information was gathered about the respondents' musical background in terms of the instrument(s) that they play as well as their proficiency. Proficiency was reflected in the number of years that the respondents had been playing their instrument(s).

The piano was the most common instrument played (65% of all respondents from the three tertiary institutions played the piano). Forty percent were vocalists, 19% and 16% respectively were drummers and guitarists. Only 2 to 3% of all respondents indicated that they were trumpeters, flautists, violinists or trombonists. The majority of respondents started playing their instruments between the ages of 12-15 years. It was only at Natal Technikon that 17% of the respondents started playing an instrument at the age of 23 or above. It is conspicuous that 81% of the respondents from the University of Cape Town took piano as opposed to 45% at the University of Natal, Durban, and 54% of Natal Technikon. When one looked at the questionnaires, it was discovered that most students from the University of Cape Town, who completed the questionnaire were whites. Most of the previously white schools offered music to their students, starting from grade one up to matric. At the University of Natal, Durban, 36% took 'drums' as an instrument. The reason for piano and voice being the most popular instruments lies within the history of South Africa. Because of the role that missionaries

played in the musical life of Africa,[15] and South Africa in particular, piano is known to most members of the South African population. Voice is an instrument that all people 'carry with them', and choral singing is well known to all ethnic groups in South Africa.

> Music is an integral part of life of the community from which I come from. This impact on the quality of life of the community; on attitudes towards each other. Another important factor in this culture, music and music making emanate from participant's voices, and not through an instrument. Their voices express their thoughts and feelings more directly than a musical instrument.[16]

Although ideally desirable, mastering of music reading skills is not a prerequisite to be able to sing.

3.1.2 Listening preferences

The majority of respondents from all three institutions indicated that they listen to choral music (58%) and reggae music (31%). Forty-two percent of the respondents indicated that they sometimes listen to pop music, while 40% listen to indigenous music. Twenty nine percent of respondents indicated that they seldom listen to classical music, while sixty percent of respondents never listen to fusion.

Most South African music students have been exposed to choral music from an early age. Learners attending African schools are required to join a choir.[17] It is remarkable that although fusion is a genre that has drawn elements that are distinguished to jazz music, most respondents (60%) never listen to it.

3.1.3 Tertiary education

The researcher had prior knowledge[18] about the fact that the jazz course at Technikon Natal entails performance as well as composition and arranging. Because of the courses offered in the handbooks of the University of Cape Town and the University of Natal, Durban, it was anticipated that most students would be enrolled for performance and some for education. A

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[15] Clemente K. Abrokowaa, "Indigenous music education in Africa" in Ladislaus M. Semali and Joe L. Kencheloe (eds), *What is indigenous knowledge? Voices from the academy*, New York: Falmer Press, 1999, pp. 193-194.

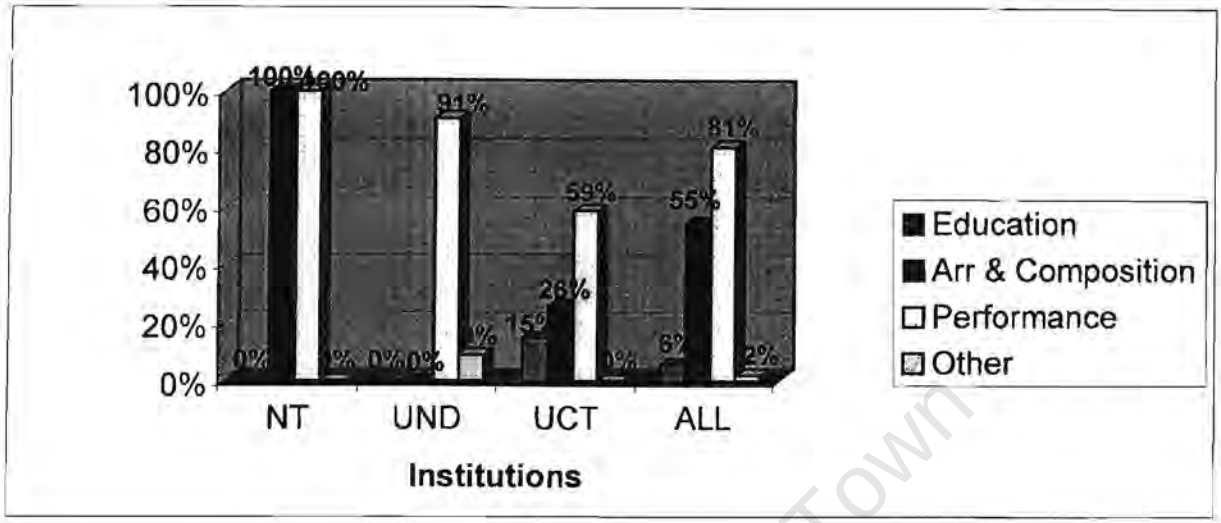
[16] Khabi Mngoma, "Music in African education" in Christine Lucia (ed), *Proceedings of the first national music educator's conference.* University of Natal, Durban 1986, p. 431.

[17] During the 1980s when the researcher was still at high school, most black schools in Kwa-Zulu Natal entered for choir competitions. To sing in the choir was made compulsory for all learners.

[18] The researcher completed her undergraduate diploma at this institution.

question on the music stream[19] was asked to determine where the respondents' focus of study lay.

Fig. 4.1 Music stream of respondents



Observations: As anticipated, all respondents at Technikon Natal (100%) indicated that they were enrolled for jazz performance as well as for composition and arranging. Ninety one percent of respondents at the University of Natal, Durban, indicated jazz performance as their preference compared with 59% of respondents at the University of Cape Town.[20] Only 26% of those at the University of Cape Town indicated that they were doing composition and arranging. It is clear that the University of Cape Town was the only university that offered the option of jazz education with a mere 15% of respondents indicating this option. No student at Technikon Natal or the University of Natal, Durban, chose a teaching option.

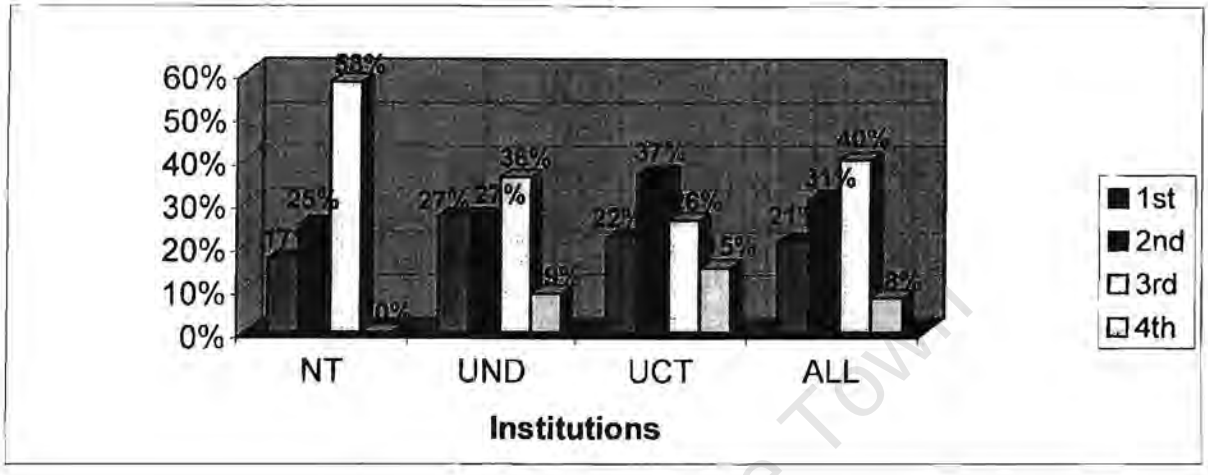
Conclusions: The main reason for the 100% response rate for performance is that jazz performance is combined with composition and arranging in one course offered by the Technikon Natal. One respondent from the University of Natal, Durban, indicated that he was taking a general music course. Although the response rate for those doing jazz education at

[19] The term 'stream' was taken from the *student handbook of the faculty of humanities of the University of Cape Town: performing and creative arts*, 2003, to indicate the focus area of study.

[20] The respondents from Technikon Natal indicated 'Composition and Arranging' as well as 'Performance' because of the way in which their courses are structured. Both streams are compulsory, whereas they are electives at the other two institutions. This is the main reason for the fact that the percentages for all institutions calculated together exceed 100% (last column of Fig. 4.1).

the University of Cape Town is very low (15 %), it is the only institution in South Africa that offers a teacher's course in jazz, giving special mentioning in the yearbook as a stream that students can enrol for. It is clear that jazz music has become a factor to reckon with in terms of performance, but that the education aspect has been hugely neglected.

Fig. 4.2 Year level



Observations: The majority of respondents at Technikon Natal were third year students (58%), 25% were second year students and 17% first year students. At the, University of Natal, Durban, the majority of students were in their first or second year (27% in each year group) Thirty six percent were third year students and 9% were fourth year students. Thirty-seven percent of respondents from the University of Cape Town indicated that they were in their second year, while 26% were in their third year. First year students comprised 22% and fourth year students 15%. The majority of students at all three institutions combined indicated that they were in their third year.

Conclusions: Only a small percentage (8%) of respondents was in their fourth year at all the three institutions combined. The reason for this lies in a number of factors: The Technikon Natal offers a three-year jazz course, referred to as the 'National diploma in light music'.[21] Also, from the list given to the researcher by the secretariat, ten students from Technikon Natal were repeating their third year. Not many students at the Universities of Cape Town and Natal were in their fourth year. The reason for this is unknown.

[21] <http://wwww.dit.ac.za/general/handbooks/2003/arts/music2003.pdf>. Retrieved 28 August 2003.

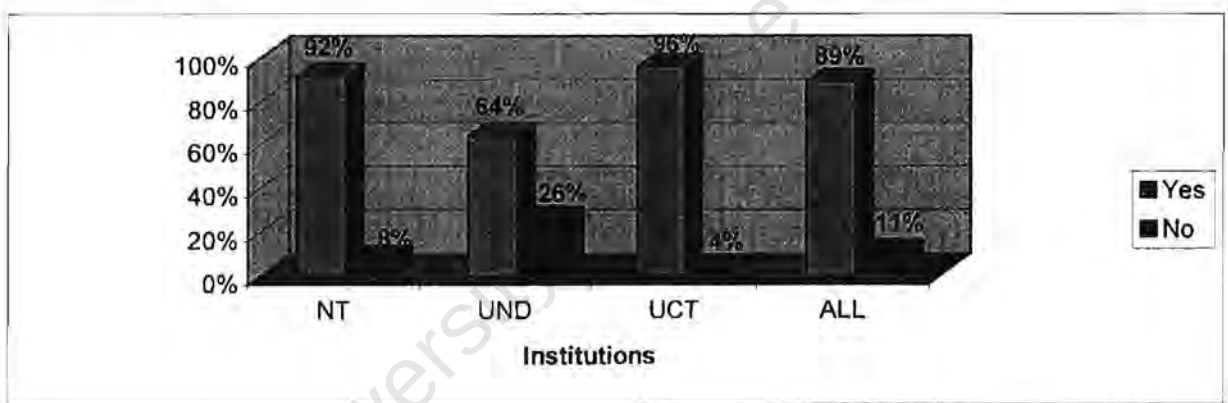
3.1.4 Financial and moral support

Approximately ten years ago (1993), many black South African musicians did not see jazz as a course or programme worth studying and pursuing as a career. Students at historically black universities had difficulty in convincing their parents to support them if they wanted to follow career in music. There were a number of factors, which gave rise to this attitude to jazz music. During the apartheid era jazz was seen as black music or African music; neither was regarded as serious enough to be worthy of study. Because of lack of understanding jazz music, it was not introduced in the school curricula. Kathy Primos reports:

> Several black university students remarked that they faced an incredulous attitude when they explained that they were studying music. As music is an expression of life itself within the African culture paradigm it is not understood as something to formally study like accountancy or law. Difficulties in persuading parents to support their desire to study music were encountered by some, especially where the perception of musicians was that of a group of degenerated and irresponsible people.[22]

The results of the question on family support are shown in Fig. 4.3

Fig 4.3 Family support



Observations: The largest proportion of respondents from all three institutions indicated that they did receive family support for choosing a career in music, overall 89%. Only 11% of the respondents reported that they did not receive any family support. The University of Cape Town had the highest 'yes' response (96%), while the University of Natal; Durban had the lowest (64%). Ninety two percent of the respondents from Technikon Natal indicated that they had family support for their studies.

Conclusion: The findings clearly reflect that students received strong support from their family members to study music. Although the survey did not specifically make enquiries as to

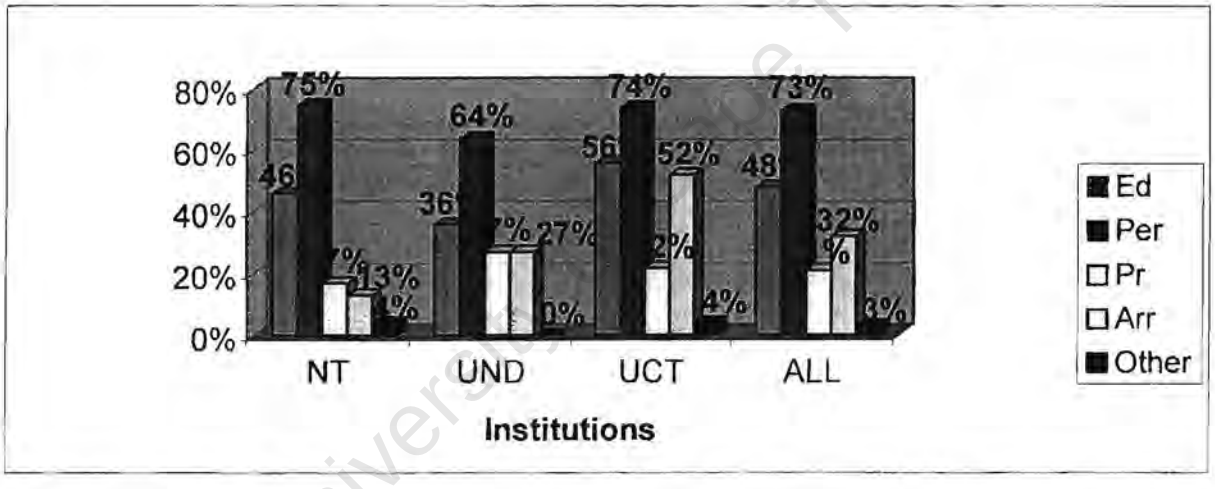
[22] Kathy Primos, "Effective music education in South Africa" in Sarita Hauptfleisch (ed), *Constants & variables in attitudes towards music education in the greater Johannesburg area.* Pretoria: 1993, p. 94.

the proportion of black, white, coloured and Indian students, the researcher noticed that the majority of students at the University of Natal, Durban and Technikon Natal were black.[23] The numerous music festivals, such as Grahamstown Youth Jazz Festival, North Sea Jazz Festival, Standard Bank Joy of Jazz to name but a few, that came into existence during the past ten years could have contributed to black society's changed attitude to music studies.

3.1.5 Future career plans

The researcher has observed that many jazz music graduates find themselves teaching music at secondary schools and tertiary institutions without an accredited teacher's qualification. It was therefore of great importance to investigate how many students are interested in teaching once they have completed their diplomas and/or degrees.

Fig. 4.4 Future career plans



Observations: Respondents were asked to choose more than one option if needed. Seventy three percent of all the respondents indicated that they would like to become performers upon completion of their degrees. This was followed by 48% of students who would like to become educators and 32% who would like to become arrangers. Twenty-one percent indicated that they would like to become producers. The University of Cape Town had the highest number of respondents who indicated that they would like to enter teaching (56%), while the University of Natal, Durban, has the least: 36%.

[23] The researcher administered the final questionnaire.

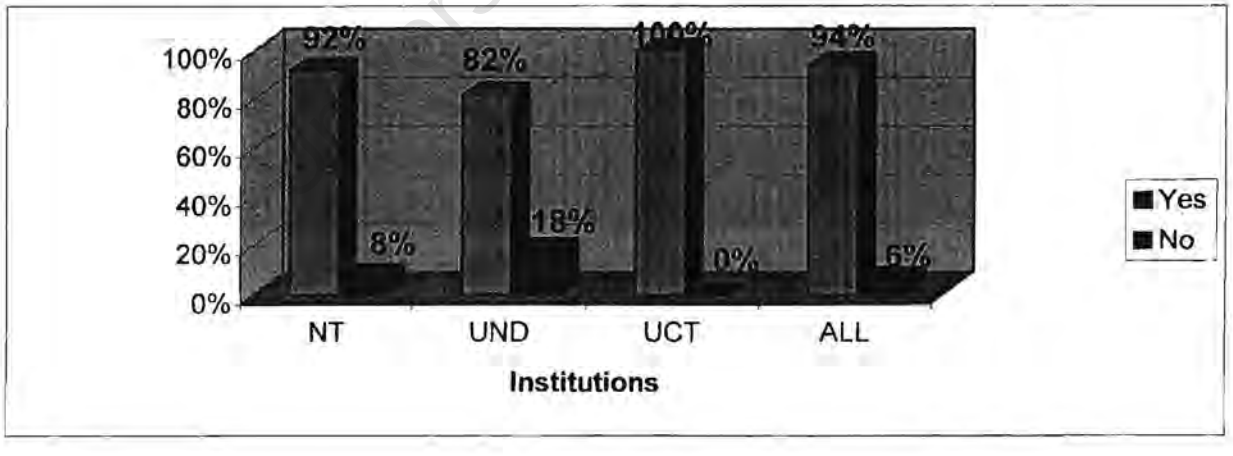
The majority of students from all universities (73%) indicated that they would like to follow a career as performers.

Conclusions: By looking at these numbers one can conclude that, even though a teacher's qualification for jazz music is offered only by the University of Cape Town, there are still students who would like to become educators rather than performers. Though there were few students at the University of Cape Town registered for a teaching qualification (15%), more students indicated that they were interested in this option than the small number who had registered for this course. The reason for this could be that most students who have completed their degrees in jazz performance have found positions in teaching, which could also highly influence those that are still studying at a tertiary institution.

3.2 The necessity of formal music education to jazz teaching

There are few formally trained jazz educators in South Africa due to the fact that there are not enough institutions offering a teacher-training course, as was pointed out earlier. Students enrolled for jazz education as well as those enrolled for 'Performance' and 'Composition and Arranging' were asked whether they thought a teacher's training course should be included in the jazz curriculum at universities and technikons.

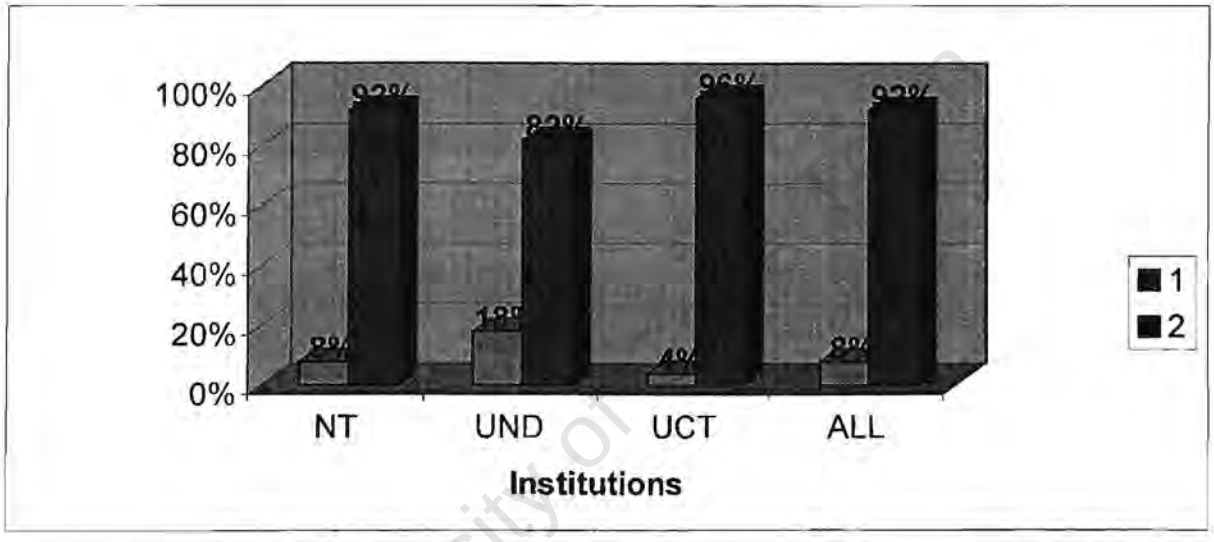
Fig. 4.5 Inclusion of teacher training at tertiary level



Observations: All students from the University of Cape Town (100%), 92% from Technikon Natal and 82% from the University of Natal, Durban, thought such a qualification should be included in tertiary curricula.

Conclusions: The 100% response at the University of Cape Town is not surprising as there is a teacher's training course there; and as there are none at other institutions, one would not expect that most of the respondents would indicate a need for such. The results contradict this expectation. A possible reason for a 'yes' response of 94% from all institutions combined could be that some of the respondents were never given a chance to study music at secondary school. Although the question about whether respondents took a course in music while being at high school, the majority of the respondents indicated that they started playing an instrument between the ages of 12 and 15 as was indicated in section 3.1.1.

Fig. 4.6 Teacher training: compulsory or an elective in jazz studies



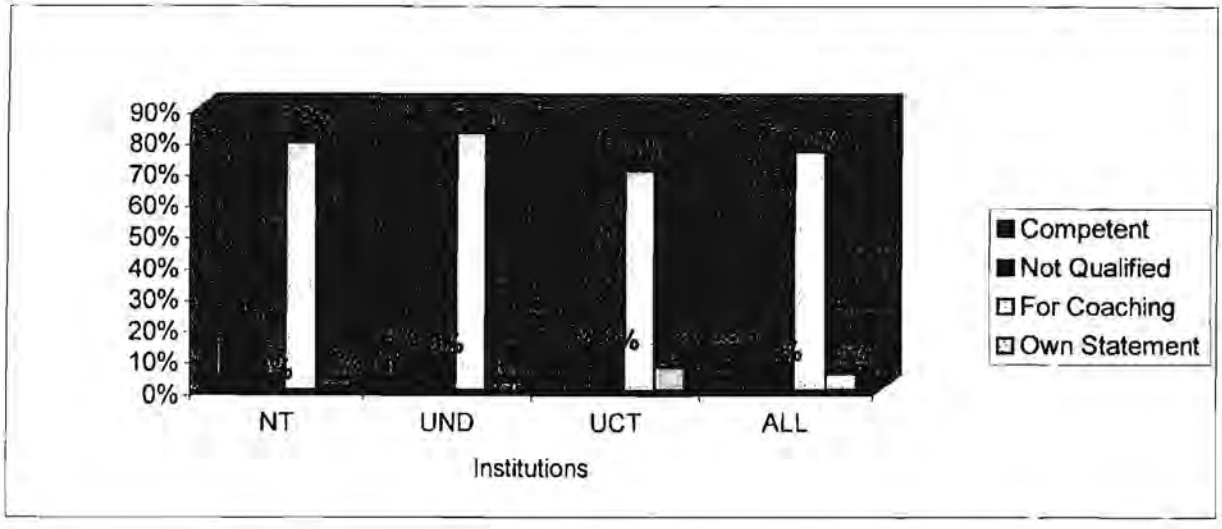
1 Compulsory for all jazz students
2 A qualification that can be selected by students interested in teaching

Observations: Most respondents from all universities combined (92%), indicated that a teacher's qualification in jazz should only be introduced for those who are interested in teaching.

3.2.1 Competence of jazz lecturers at tertiary institutions

The issue of teacher competency gives rise to many questions, one which deals with who qualifies to teach jazz at a tertiary institution: The findings presented in fig. 4.7 deal with teacher competency.

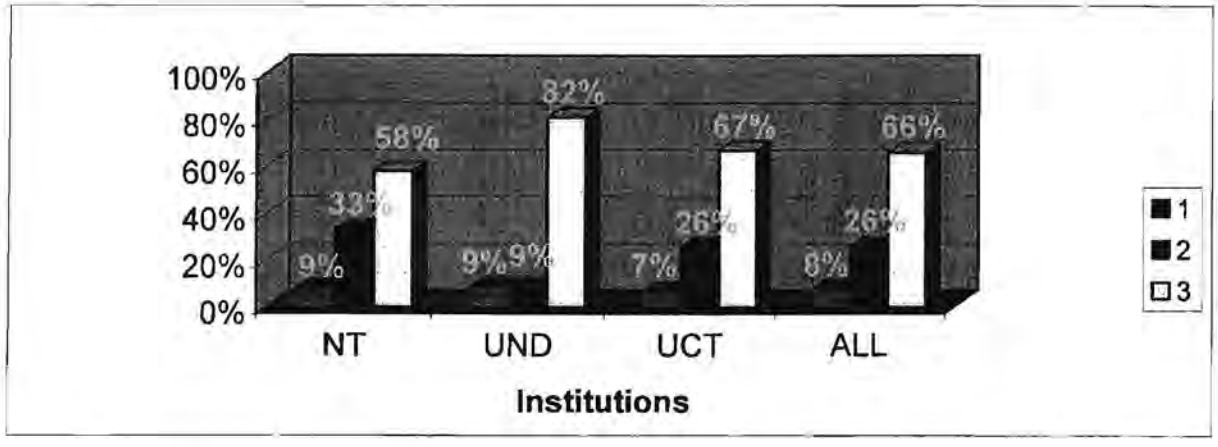
Fig. 4.7 Views on formal training



Observations: The majority of respondents (82%) at the University of Natal, Durban, (79%) at the Technikon Natal and (70%) at the University of Cape Town indicated that musicians who had not received teacher training at a tertiary level could coach students in obtaining practical skills, but not for theory-based courses. A relatively few students from the University of Natal, Durban, (9%) and the University of Cape Town (11%) felt that those without any tertiary music education were not competent or qualified to teach at tertiary level.

Conclusions: Only one first year student at Technikon Natal substituted his own statement, which pointed out that, although lecturers may not have formal training, they could have obtained theoretical knowledge of a level acceptable to a tertiary institution through self-study. Only 6% of all respondents felt that lecturers are not qualified to teach at a tertiary level, which is relatively small when compared with other figures. Noteworthy is that respondents from all three institutions indicated it does not matter whether professional musicians have received formal training at a tertiary institution or not, as long as their experience can be utilised for practical purposes.

Fig 4.8 Jazz lecturers: Professional players or qualified academics



1 Professional players
2 Professional players with a jazz teacher training qualification
3 Both 1 and 2

Observations: Sixty-six percent of respondents considered professional players with or without a teacher training qualification suitable for teaching at a tertiary level. It is interesting to note that 26% of all the students chose players with a teacher-training certificate while only 8% prefered professional players without a teaching qualification.

Conclusions: There is a close link between the responses of questions ten and eleven. The majority of students indicated in question ten that a professional players' experience could be utilised for coaching students in obtaining practical skills; however, they felt that these players should not be involved in theory-based education. This response tallies with that of question eleven, where respondents indicated that the lecturing staff at a tertiary jazz department should comprise lecturers who are professional players as well as lecturers who have an in-depth music theory and education background.

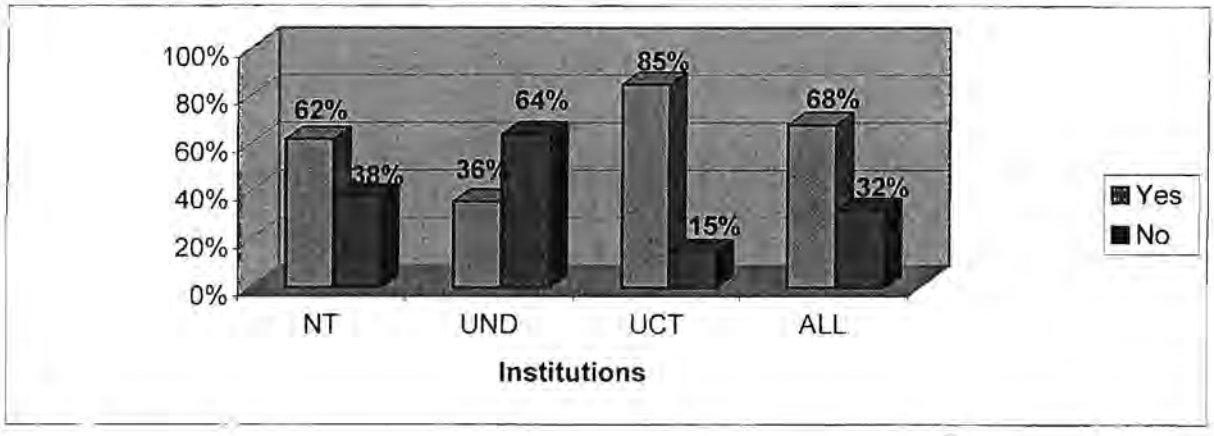
3.2.2 Mentoring

It was anticipated by the researcher that the majority of respondents would have a mentor besides the lessons that they have with their lecturer. The history of jazz showed that the mentor approach was one of the major methods used by many professional players to improve their performance standards.

> In the earlier part of the century, apprenticeship and sidemen allowed musicians to learn to play in jam sessions and big bands. In jam sessions, learning tended to be slower, based more on the ear than on

written music, more on the lived experience of the music than on abstract facts and concepts [...] Apprenticeship often also involves the learner in working with key mentors rather than teachers.[24]

Fig. 4.9 Lessons with a jazz mentor



Observations: Although 68% of all respondents from all institutions indicated that they do take lessons with a jazz mentor besides lessons with their practical teacher, this was lower than the researcher anticipated. Thirty-two percent did not attend lessons with a mentor. Eighty-five percent of respondents at the University of Cape Town took lessons with jazz mentors compared to the 62% and 64% of Technikon Natal and the University of Natal, Durban.

Conclusions: This question deals with the relevance of the mentor approach in the twenty-first century. It was clear from the pilot study that most students did not understand the meaning of the term 'mentor approach' in the pilot study. The fact that it had to be explained shows that, students either did not understand what was meant with the term, or that they did not follow such an approach. There can be also other reasons as to why there were so many respondents at the University of Natal, Durban, who did not indicate the mentoring approach. One such a reason could be that most people, who enrol at tertiary institutions, could already play jazz. One interviewee highlighted this fact:

> So a lot of people who initially registered for a degree in jazz studies at the University of [...] were people who had been playing for years and were, for all intents and purposes, professional musicians who wanted a piece of paper ...but with an illusion really, because these guys that came in to play were great players already.[25]

[24] Bill Kircher, *The Oxford companion to jazz,* New York: Oxford University Press, 2000, p. 757.

[25] An interview conducted by the researcher with a lecturer during 2002. The identity of the interviewee is not disclosed for reasons of confidentiality.

In the case of the University of Cape Town, many students (81%) started playing at an early age, and most of them had some musical background before they enrolled for jazz music at the university. Most of these students are often exposed to big events such as the North Sea Jazz Festival, which is annually held in Cape Town. These students get to meet great players and exchange some views with them and some keep contacts with jazz players from abroad.

Paul Berliner states:

> For almost a century, the jazz community has functioned as a large educational system for producing, preserving, transmitting musical knowledge, preparing students for the artistic demands of a jazz career through its particularised methods and forums.[26]

3.2.3 Curriculum

The students were asked what courses should be included in the training of jazz teachers. The majority of respondents (95%) from all the universities indicated 'Pedagogy' (teaching methods), followed by 'Theory of jazz' (92%). Ninety percent and 87% indicated 'Improvisation' and 'Instrument' respectively. Ear training and 'History of jazz' was indicated by 74% of the respondents, followed by 'Composition' (69%).

Many respondents acknowledged the importance of jazz pedagogy (teaching methods) as many of them indicated that they would like to see it form part of the tertiary curriculum. A large majority of respondents indicated 'Improvisation', which is one of the main skills in learning how to play jazz, as the third option. The reason could be that improvisation is one of those subjects that students find difficult to master and they also believe that it takes years to become a great improviser. Learning to play an instrument for three or four years does not necessarily make one a great improviser.

3.3 Test of association between variables

The following associations will be tested under the following hypotheses:

- The career choice of a respondent will not determine the necessity of a teacher's training qualification to be made compulsory.
- The teacher's training qualification to be compulsory or not will not be influenced by the year level.

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[26] Paul Berliner, *Thinking in jazz: the infinite art of improvisation,* London: The University of Chicago Press, 1994, p. 37.

- The year level will not affect the views chosen by the respondents pertaining to professional musician's competency.
- The year level will influence the findings on who should teach jazz.
- The inclusion of a teacher's training qualification will not be determined by future career plans.

The measure or test that will be used to prove the evidence of relationship between the variables is the chi-square test. The level of significance that will be used is 0.05. The level of significance is the chance or probability of rejecting the null hypothesis when infact it is true.[27]

Table 4.3 Hypothesis one: the career choice of a respondent will not determine the necessity of a teacher's training qualification to be made compulsory.

Pearson Chi- Square: 1.47818
Degrees of Freedom: 4
P-value: 0.830498
N=62

Q008	1	2	Total rows
Performance	5	*45*	*50*
Education	0	7	7
Arrangement & Composition	0	4	4
Other	0	1	1
All of the above	5	57	62

1. Compulsory for all jazz students
2. A qualification that can be selected by students interested in teaching

The critical values of the chi-square at the chosen level of significance of 0.05 can be found in Appendix G. If the calculated chi-square value is greater than the critical value corresponding to the level of significance of 0.05, then the null hypothesis is rejected. Table 4.3 shows computed results of the first hypothesis. Computed chi-square value at 5% with 4 degrees of freedom is 1.47818, since the critical value at 5% and 4 degrees of freedom is 9.49, we fail to reject the null hypothesis and conclude that there is no relationship between the variables. According to the results obtained, a strong association between the variables is shown. A greater number of students were enrolled for jazz performance (81%) than for education (6%), composition and arranging (55%). When the respondents were asked if a teacher's training

[27] The level of significance informs the researcher and reader about the probability of being wrong (0.05 = 1 being wrong out of a thousand) assuming that the null is true. James H. McMillan and Sally Schumacher, *Research in education: a conceptual introduction,* Longman: New York, 2001, p. 364.

qualification in jazz should be made compulsory for all jazz students, or if it should be a qualification that can be selected by students interested in teaching, most respondents chose the second option. The two variables seemed to depend on each other until statistically proven otherwise.

Table 4.4 Hypothesis two: the teacher's training qualification to be compulsory or not will not be determined by the year level

Pearson Chi- Square: 20.4993
Degrees of Freedom: 3
P-value: 0.000134
N=62

Year level	1	2	Total Rows
1st	5	8	13
2nd	0	19	19
3rd	0	25	25
4th	0	5	5
All of the above	5	57	62

1. Compulsory for all jazz students
2. A qualification that can be selected by students interested in teaching

The hypothesis concerning whether the teacher's training qualification should be made compulsory or not will be determined by the year level has been rejected. There is an association between the year level and whether a teacher's training in jazz should be made compulsory or not. The computed chi-square value = 20.4993, while the degrees of freedom = 3 and the p-value = 0.000134. The critical value is 7.82, which is smaller than the computed chi-square value. The third years formed the biggest group (40%) when all three institutions were combined. There were greater chances of not choosing a teacher's training qualification to be compulsory for all jazz students as shown (Fig. 4.3 and Fig. 4.8). There is therefore a correlation between the need for a teacher's qualification and the seniority of the students.

Table 4.5 Hypothesis three: the year level will not affect the views chosen by the respondents pertaining to professional musician's competency

Pearson Chi- Square: 70.5237
Degrees of Freedom: 9
P-value: 0.000000
N=62

Year Level	Competent	Not qualified	For Coaching	Own Statement	Total Rows
1st	8	4	1	0	13
2nd	0	0	19	0	19
3rd	0	0	24	1	25
4th	0	0	3	2	5
All of the above	8	4	47	3	62

Competent	The lecturers are competent and do not need formal training in educational aspects to teach jazz
Not qualified	The lecturers are not qualified to teach at a tertiary level
For coaching	Professional musicians' experience can be utilised for coaching students in obtaining practical skills, but not to conduct theory-based education
Own statement	Respondent's own statement

Table 4.5 shows the results of the computed chi-square value [The year level will not affect the views chosen by the respondents pertaining to professional musician's competency]. The null hypothesis has been rejected at 5% with 9 degrees of freedom. The chi-square value of 70.5237 compared with a critical value of 16.92. The corresponding p-value is 0.000000. When the p-value is smaller than or equal to 0.001, the results are called highly significant. The smaller the p-value is the more significant the results are and less likely to have occurred by chance. From the results it is clear that the majority of respondents indicated that, if a professional player did not receive formal training at a tertiary level, their experience could be utilised for coaching students in obtaining practical skills, but not to conduct theory-based education. There were more third year students from all three institutions, which could indicate that the year level mostly affected the results. From this it becomes clear that the seniority of students has an impact on the choice of lecturer for practical and theory skills.

Table 4.6 Hypothesis four: the year level will influence the findings on who should teach jazz

Pearson Chi- Square: 46.4128
Degrees of Freedom: 6
P-value: 0.000000
N=62

Year level	1	2	3	Total Rows
1st years	5	7	1	13
2nd years	0	9	10	19
3rd years	0	0	25	25
4th years	0	0	5	5
All of the above	5	16	41	62

1. Professional players
2. Professional players with a jazz certificate
3. Both

The null hypothesis [The year level will influence the findings on who should teach jazz] is rejected and it is concluded that, based on data evidence, there is no relationship between the two variables. The p-value = 0.00000, degrees of freedom = 6, chi-square = 46,4128 and the critical value = 12.59. Most respondents indicated that both professional players and professional players with a jazz teacher's certificate should teach jazz (66%), which could have been influenced by the year level because there were more third year students (40%) than first (21%) and second (31%) year students. If the remaining 8% of all fourth year students are added to the third year students (40%), it becomes clear that senior students indicated that tertiary institutions will benefit from appointing a combination of professional players and professional players with a jazz teacher's training certificate.

Table 4.7: Hypothesis five: the inclusion of a teacher's training qualification will not be determined by future career plans

Pearson Chi- Square: 10.1118
Degrees of Freedom: 6
P-value: 0.120037
N=62

Teacher training	Perf*	Ed/Per/Arr*	Ed/Per	Prod*	Other	Arr/Prod	Ed	Total Row
Yes	*16*	*14*	*14*	6	2	4	1	57
No	1	0	0	1	0	3	0	5
All of the above	17	14	14	7	2	7	1	62

* Per: Performer; Ed: Educator; Arr: Arranger; Prod: Producer

The null hypothesis could not be rejected at 5%, indicating that a teacher's training qualification will not be determined by future career plans. This is evidenced by the smaller chi-square value of 10.1118, compared with the critical value of 12.59. Ninety-two percent of all respondents indicated the need for a tertiary jazz teacher's training qualification; however, most students (73%) indicated that they would like to make a career as a jazz performer rather than a jazz educator (48%).

4. Analysis and discussion of interviews

As previously mentioned, data were collected from eight male jazz lecturers.[28] Only two of the interviews have been transcribed and they appear in Appendix H. The reasons for choosing to present these two are as follows (a) one interviewee supported the idea of teacher training, while the other one did not; (b) Some of interviewees requested that a transcription not be published in the dissertation, but information they provided could only be used without reference to their identities. The interviews took place in the interviewees' offices.

4.1 Issues related to qualifications

Most interviewees were highly educated: two had doctoral degrees; four had master's degrees and one had an honours degree in jazz. Only one interviewee did not have a formal tertiary qualification. All the interviewees started playing an instrument between the ages of five and eighteen. One respondent reported that he started playing an instrument when he was five years old, while others started when they were six, seven, twelve, thirteen or sixteen and eighteen respectively. Of the eight interviewees one interviewee started playing an instrument through formal training, attending weekly lessons, while he was at primary and high school. The rest had family members who were instrumentalists and influenced them to take up playing an instrument.

It is significant that most of those teaching jazz in South Africa do not have a teacher's qualification and therefore have not received a systematic training in educational theory. The majority of the interviewees are performers in the first instance and, as was stated above, have also completed academic degrees at universities.

[28] There was only one full-time female jazz lecturer amongst all the lecturers at the three tertiary institutions. She was, however, on study leave at the time that the researcher conducted the interviews.

The interviewees felt that a combination of professional players and academics was needed. One interviewee said, "We need to go for the best in terms of those that are equipped with knowledge irrespective of whether they are qualified or not."

> If you are both a qualified performer and an educator it will be the best for both worlds. There are a lot of academics who have had little of performing experience. The best players are not necessarily good teachers, and vice versa.

This view is supported by the results of the questionnaire where the majority of respondents (66%) indicated that a combination of professional players and academics is ideal. Tom Campbell strongly emphasised that collaboration between jazz musicans and teachers is a fundamental component of success.[29]

According to Jerry Coker:

> A jazz performer is not necessarily a good teacher [...] But such performers, especially if they are gifted, can still function as performance models and are needed in that respect. Their position in the programme might be viewed as artists-in-residence, focussing more on performances, demonstration and perhaps coaching some student's ensembles.[30]

One interviewee who assisted by teaching saxophone classes at one of the tertiary institution in South Africa commented

> I can't even read, for that matter[...] But the University of [...], they needed a saxophone teacher and, because of the exchange rate with the rand, they can't get overseas people. So they approached me to go and teach there, because I have two degrees, B.Sc. and B.Com. and I have worked for fifteen years at one company, so it qualifies me to teach at the university.[31]

The issue of who should teach jazz, according to Jerry Coker, is that at first teaching should be done primarily by those who believe that teaching is a skill.

4.2 The quest for jazz pedagogy

All the interviewees believed that a jazz lecturer or teacher must be able to teach and perform, as both knowledge and skills are required to be a competent and successful educator. Two interviewees pointed out that in South Africa there are limited opportunities for performing. The average jazz musician earns very little, often it is not enough to make a living from. However, teaching should not be seen as second-rate option because of the lack of opportunities to earn a living as a performer. One interviewee made this very clear

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[29] Tom Campbell, *An introduction to jazz* Atlanta: Southern Arts Federation, 1995, p. 25.
[30] Coker, p. 27.
[31] Lars Rasmussen, *Jazz people of Cape Town.* Denmark: The Booktraders, 2002, p. 2002.

> Just because you cannot improvise at the level of Charlie Parker, does not mean you do not understand what he is doing. So you can still portray that and let the student work on it, even though you may not be able to do it ... The difficulty about playing Parker is the speed, but if you slow it down, you might be able to do it. So you will understand what he is doing and that means that you can show your students ... I do not feel that going to teaching is a failure.

The question whether a jazz teacher is born or made, evoked responses that showed that most interviewees did not find it an easy question to answer. One interviewee indicated that, even if a person is not born with an innate capacity to teach, teaching skills could be developed. Most of interviewees concluded that some people are born with a potential to teach and that should be developed. There was also a strong notion that a person "must be born with the desire to become a teacher". One interviewee stated that,

> I have seen people who are not great performers and they have become good teachers, and vice versa. I think that experience can change a person. It is not true that a good teacher can never be made.

The question on the advantages and disadvantages of formal music education to jazz teaching did not elicit lengthy responses from the interviewees. One person pertinently pointed out: "I do not feel qualified to answer that question because I'm not an educator."

The majority of interviewees emphasised that formal music education could contribute to the development of creativity in students. They felt strongly that the process of becoming a jazz musician requires a lengthy learning period. Jazz musicians who have not gone through such a long process are disadvantaged.

Five of the eight interviewees were asked whether there was a need for a course in jazz pedagogy at South African universities and technikons.[32] All five stated that there was a need for such a course. One interviewee who felt strongly that jazz pedagogy should be included while also giving recognition to those who had not received such training, gave the following interesting perspective:

> For me, there are a lot of things that need to be changed. I know that there are some of my students, who have learned to play certain songs, through reading them, but they cannot sing them. It means they do not understand them. Cramming can be decisive...music started through intuition. It was not written down. People were inspired; they did not go to school in the beginning. The schools came when they were putting the knowledge of these people through institutions. And for the institutions to work for themselves, without including the people or doing research about people who know about that music, is wrong.

[32] Three of the interviewees were already teaching in one of the institutions that offer a jazz music education course and this question was not asked to them.

In a survey conducted by Ingrid Monson with musicians, most interviewees were concerned about the issue of institutionalising jazz. When asked about the effectiveness of jazz education, most of those interviewed shared the following view:

> Jazz education was good for teaching technique and specific ways to use harmony, but noted the gap of what could be taught in a conservatory setting and what one needed to know to play the music.[33]

The main research question dealt with the issue of the necessity of equipping South African jazz teachers with general music educational principles. Contrary to expectation, 50% of the interviewees saw no need for professional players to be equipped with general music educational principles. In support of this view, the interviewees' comments were that many jazz students only wanted to play, and did not want to be bothered with educational principles. However, it is interesting to note that all the interviewees also felt, to quote one: "It won't be a sin if one can do one or two modules; maybe that can make one aware of other things one was ignoring or [that] I was not aware of".

The other 50% of the lecturers interviewed strongly supported the idea that it was necessary for jazz students to take a course in general teaching methods, as jazz musicians needed to be versatile. One interviewee believed that such a course would have a positive effect on the standard of jazz performance in South Africa.

Those who believed that there was no need for a teacher-training course were influenced by their own experience as jazz teachers. They also believed that great players of the past did not have a teacher-training qualification yet they were able to teach, to pass on their knowledge to others. One interviewee pointed out:

> I think that the main thing is that when you get the people who understand how the music works, and are excited about teaching, about passing on the information and see the student grow. And also have certain organisation ability. In other words, understanding the way things lay...I think that person has all the attributes of a good teacher.

Another factor mentioned by an interviewee was that most players and students, when they learn to play jazz, only want to play and be professional musicians.

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[33] Ingrid Monson, *The African diasporas: a musical perspective*, New York: Garland Publishing, Inc. 2000, p. 43. Monson did not specify the city where the interviews took place.

The growth of jazz in South Africa is evidenced by many activities happening both at schools and outside of schools. This was clearly expressed by one interviewee:

> ... the South African National Jazz Festival in Grahamstown ... from year to year ... the numbers have multiplied. So they got to the point where they actually got to limit the numbers. This year, for example, more and more people are interested and I know at [...] their intake has also been [...] very good. I think that all that is indicative that there is a definite interest.

Another interviewee felt that, unless jazz was included in the school curriculum, he could not see the growth:

> I personally think that jazz education needs to be introduced as a syllabus in schools for students, like it is in the States.[34]

Most interviewees agreed that, if jazz could be included in the secondary school curricula, it would have a future in South Africa. One interviewee saw jazz as doomed unless more South African universities started to offer jazz courses.

4.3 Teaching approaches

Most of those interviewed supported the mentoring approach and indicated that it is still practised to a great extent. One interviewee commented that the more mentors one had, the better!

> ... they are able to motivate a student in a sense that they are mentors, so when a student hears their teacher, because he is a great player and he's also a great educator, it can really inspire a student to work. So it sets certain goals.

Seven out of eight interviewees, when asked about teaching strategies, outlined the importance of knowledge and skills, stating that students need music history, theoretical principles of jazz music. One of the interviewees explained, "So you work from known to unknown." One respondent believed that teachers have different ways of teaching jazz, but what is important, is that teachers need to be musical.

There are some educators who believe that teaching jazz results in all students sounding like 'robots':

> Another myth generated by jazz players states that if you teach jazz, you create a generation of robots all sounding like their teachers and tending to sameness.[35]

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[34] Some researchers, such as Soodyall and Ramnunan, for example, have attempted to develop working models for the implementation of jazz education in the South African secondary school curriculum. K.D Ramnunan, *Towards a jazz education programme for the senior secondary schools in South Africa.* Unpublished Master's dissertation, 1996; MC Soodyall, *Jazz in the classroom.* Unpublished Master's dissertation, University of Natal, 1996.

[35] David Baker, *Jazz pedagogy: a comprehensive method of jazz education for teacher and student.* [n.p]. Alfred Publishers, 1998, p. 3.

The answers from the interviews in this regard highlight a number of important issues. First of all, teaching jazz or formalising it at both schools and tertiary institutions does not necessarily hinder a student's creative development. Secondly, what can take years of self-study can be accomplished in a much shorter time when learnt in structured lessons. Instead of taking ten years to figure something out, a student can grasp the same concept in a much shorter time. One respondent pointed out that progress depends on the student, because, if the student sees his/her teacher as a mentor figure, s/he then starts to emulating his/her teacher.

Not all of the lecturers interviewed agreed that teaching jazz would result in students sounding like their teachers. One argued that knowledge of how to guide students and of teaching principles, should avoid the complete mirroring of the teacher. This same interviewee emphasised strongly, that anybody who improvises got the basics from somewhere; nobody starts out on his/her own. Everyone learned from somebody, whether it was from a recording or from a transcribed solo, but they got it from 'somewhere'.

The debates on the issue of whether improvisation can be taught and if so, how, is ongoing.

> 'You cannot learn how to improvise'. If this is true the following appears logical. You cannot teach how to improvise. Interesting, because I heard the first statement always from jazz educators. Maybe they doubt their own position, or they teach only to get some money because they are not privileged to make a living from playing.[36]

Most of the lecturers interviewed agreed that improvisation can be taught, and had a similar approach as to how this could be achieved, over a period of years. As one of them put it, "It can be taught; it is a lifelong thing developed along the way." Another interviewee pointed out that improvisation could be taught if people knew how to teach it; it depends on whether educators have the appropriate skills. It is clear that this view supports the inclusion of a course, which teaches how to teach jazz improvisation. While it is difficult to teach a person to become a great improviser, a good teacher can teach others the language of improvisation.

One interviewee commented that a student could not learn improvisation from a teacher because the teacher is not the source of where the music comes from. Teachers can, however, guide the student in terms of what to listen to and what to look for.

[36] Richard Graf, "Pedagogical aspects of teaching and learning jazz improvisation" in Larry Fisher (ed), *Jazz research proceedings yearbook*. Pennsylvania: East Stroudsburg University, 1997, p. 34.

5. Conclusion

The question "Who should teach jazz" is a very sensitive one, as most jazz educators in South Africa do not have a formal teaching qualification in jazz education. The reason for this lies partly in the aural-oral nature of jazz. For much of its history jazz was learnt by listening to others playing. The most common methods practised were the master apprenticeship, the mentor approach, jam sessions, sitting in at concerts and listening to music. Most interviewees believed that the mentor approach is still alive, though less common than in the past. The results of the questionnaire given to students revealed that (32%) of students do not take lessons or extra lessons with mentors. The lecturers interviewed acknowledge the continuing relevance of mentoring.

There were a number of comparable questions posed to both lecturers and students. The results for these questions showed great similarity. Both students and lecturers agreed that a combination of professional players and lecturers with a music qualification was ideal. The majority of students highlighted that professional musicians could assist by coaching students with their practicals but not conduct theory-based education. The lecturers responded that it is not appropriate for jazz lecturers to work on their own but that they should make use of the assistance of professional players.

Most professional players do not insist that only those who have a teaching qualification for teaching should teach jazz. Many jazz performers are part-time lecturers at tertiary institutions, but most do not have a teaching qualification.

> Most of them are coming out of the jazz as a profession and are teaching without any background. They have not done development to psychology.[37]

It was also strongly emphasised that the best players are not necessarily good teachers and visa versa. Jerry Coker suggested that,

> Music teaching should be done by people who, in addition to recognising that teaching is a skill, love music, are capable performers and are devoted to being a perpetual student of music. Jazz music teaching should be done by people who, in addition to all of the foregoing, are uncommonly versatile and devoted to continually learning the many new trends of a young, ever-changing, highly creative musical style.[38]

Most of the lecturers interviewed both believed in and supported the idea of training professional players with general music educational principles. They indicated that it is one aspect left that will assist South African jazz educators to become competent educators.

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[37] What the interviewee probably meant is that these performers have not covered areas related to developmental psychology. Developmental psychology is a branch of psychology, which deals with the cognitive, moral and emotional levels of children's development.

[38] Jerry Coker, *The teaching of jazz*, New Jersey: Advance music, 1989, p. 25.

Chapter five

Conclusion and recommendations

As has been pointed out earlier, jazz education in South Africa is still in its infancy. It is also important to note that at most universities and technikons that offer jazz, a greater emphasis has been placed in performance based on educational aspects. The research question was:

Is it necessary to equip South African jazz teachers with general music educational principles?

The specific objectives of the study were:

- determine if is it necessary to equip South African jazz teachers with general music educational principles.
- determine who should teach jazz: professional players or professional players with a teacher's certificate in jazz.

Data were collected from jazz students and professional jazz lecturers at three tertiary institutions in South Africa. A questionnaire survey and interviews were the means of collecting data. Quantitative and qualitative approaches were applied for analysing the data in the questionnaire and the interviews, respectively.

The aim of the study was to investigate the relevance of formal music education to jazz teaching in South Africa.

1. Findings

The findings of the study will be discussed under the following headings:

1.1 Historical overview

1.2 Competency in jazz teaching at South African tertiary institutions

1.3 The necessity of equipping South African jazz teachers with general music educational principles

1.1 Historical overview

Chapter two explored the roots of jazz and chapter three examined the history of the teaching of jazz. At first jazz musicians did not go to school or universities to learn their craft. They claim they were mainly 'self-taught musicians'. They basically learnt how to play jazz through informal training. For the first half of the twentieth century jazz was learnt through apprenticeships. Novice musicians played in jam sessions and big bands as sidemen. Mentoring was also an important pedagogical method.

Apprenticeship and mentoring, which took place outside the national educational system, are an inheritance from a musical tradition which goes back to the slaves transported from West Africa who worked on cotton and tobacco plantations in the Caribbean and in the United States of America. The roots of jazz and much of its history are the developments of a popular music, which flourished despite the fact that the performers and the audience were unschooled and illiterates. Jazz is now established as a valid subject of study within the national tertiary educational systems. The history of tertiary jazz education in South Africa was examined in chapter three. This examination established that only the University of Cape Town offers a 'teacher's licentiate in jazz'. The jazz programmes of the University of Natal, Durban, the Technikon Natal, and the Pretoria Technikon, do offer jazz programmes, which are strongly based on performance and composition and arranging. Compared with the United States and Europe, South African universities and technikons began offering jazz studies quite late. The University of Natal, Durban, began its jazz programme in 1982, the first in South Africa. A teacher's licentiate in jazz was only introduced in 1997 at the University of Cape Town.

1.2 Competency in jazz teaching at South African tertiary institutions

Most of the respondents felt that a combination of professional players and professional players with a teacher's training qualification in jazz, should teach jazz at tertiary institutions. The responses of both students and lecturers were pretty much the same. According to David Baker jazz educators and potential jazz educators come from one of three basic backgrounds:

- Jazz performers with little or no teaching background
- Teachers with little or no jazz performance background
- Classical performers or educators with little or no jazz background.[1]

[1] David Baker, *Jazz pedagogy: a comprehensive method of jazz education for teacher and student.* [n.p.] Alfred Publishers, 1998, p. iii.

Most South African jazz educators belong to the first category. The reason for this could be that only one university in South Africa offers a teacher's licentiate course in jazz. It is also significant that the University of Cape Town's teacher's licentiate course is a course that was implemented in jazz department in conjunction with classical department.

Only one interviewee strongly emphasized that it will be best for universities and technikons to work with the people who did not study jazz music at tertiary institutions, for as Paul Berliner has put it,

> One conventional way for young artists to share information is through informal study sessions...Ultimately associations between jazz artists trained by ear in African American music and those with additional academic training blend differing worlds of musical knowledge, thus contributing to a mutual artistic exchange that continually enriches jazz tradition.[2]

Almost all respondents and interviewees acknowledged that jazz academics and professional players needed to work hand in hand.

Students from the three tertiary institutions were also asked for their views on professional players who are teaching at tertiary institutions in South Africa but did not receive any formal training at tertiary level. Seventy-six percent of respondents indicated that, although professional players had not received any tertiary musical training, their experience could be utilised for practical teaching.

1.3 The necessity of equipping South African jazz teachers with general music educational principles

It is difficult to draw a conclusion in this case as half the interviewees indicated that it would be a good idea if professional jazz players in South Africa could be trained in teaching methods; however, the remainder felt that professional jazz players did not need this kind of training.

Most jazz educators in South Africa are educators with little or no training in how to teach jazz as was highlighted by one interviewee. Those against the idea of professional musicians receiving teacher training felt that their experience as performers was all that is needed.

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[2] Paul Berliner, *Thinking in jazz: the infinite art of improvisation.* London: The University of Chicago Press, 1994, pp. 37-55.

In support of the question about the necessity of training professional jazz teachers with general music educational principles, there were questions probing whether a jazz music teacher is made or born and seeing teaching as the last resort if not successful as a jazz performer. One interviewee pointed out that teaching should not be seen as merely something to fall back on. A jazz educator should be able to teach and perform. Most interviewees agreed that there are some people who are born with the potential to become good teachers, but their natural talent required development.

This study is significant for the following reasons. Firstly it highlights the fact that, for jazz education to have a future in South Africa, a combination of professional players and professional players who have been trained to teach would be the most suitable arrangement. Secondly most of the jazz students and professional music players who are registered at universities and technikons in South Africa are only interested in becoming performers, not teachers. This is evidenced by only 26% of respondents at the University of Cape Town, who indicated that they were enrolled for a jazz education. Thirdly, the research confirmed that a jazz education course does not exist at most South African tertiary institutions.

The state of jazz programmes offered by the University of Cape Town, the University of Natal, Durban, and Technikon Natal, the last mentioned is now known as the Durban Institute of Technology, was examined. It was noted that the University of Cape Town teacher's licentiate course is not autonomous as it is operated jointly with the classical department.

2. Recommendations

2.1 In terms of research

The aim of the study was to investigate the relevance of formal education to jazz teaching in South Africa. Further research is recommended. The research did not provide conclusive proof as to the necessity to equip South African professional jazz teachers with educational principles. The findings did raise a number of important points. The opinions of those interviewees, who felt that there was no need for such training, were as significant as those who thought the opposite. It is also recommended that the research be repeated with the full population of jazz students in South Africa.

2.2 In terms of the curriculum

It has been mentioned that the University of Cape Town is the only institution in South Africa to offer a teacher's licentiate in jazz. As part of the research for this master's dissertation at South African College of Music at the University of Cape Town this licentiate course has been carefully scrutinized and analyzed. Students enrolled for a teacher's licentiate course attend teaching methods and music education courses given by the classical department. Given the very different nature of jazz and Western classical music, particularly the prominence of improvisation in the art of jazz, the dependence of this jazz licentiate on the classical department for instructing students in teaching methods and the theory of musical education, is startling. This is an issue that needs re-visiting.

2.3 In terms of teacher-training

Means and ways of a proper course that will fully train jazz students who want to become jazz educators, should be investigated. As many do not see a need for an appropriate jazz education course, the challenge for jazz educators, as stated by Kircher is,

> [t]o develop ways of teaching and learning that reflect the richness, variety, immediacy, and dynamic growth of the style without codifying it, putting it in an educational box and suffocating it. Above all, learners of jazz need to study in an environment where the several musical languages and traditions of past jazz are given their due, but equally where a future jazz can grow and flourish, whatever its direction.[3]

Finally, a recommendation for further more systematic research in jazz education, on the issues related to the training of music teachers and the curriculum, that will be better suited to the needs of students who wish to become jazz educators in South Africa should be conducted.

[3] Bill Kircher, *The Oxford companion to jazz*. New York: Oxford University Press, 2000, p. 765.

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Appendix A

Letter to tertiary institutions offering music degrees and diplomas

630 Liesbeeck Gardens
50 Durban Road
Mowbray
7700
02 August 2003

Head: Music Department

I am enrolled at the University of Cape Town for a Master's Degree in Music. The purpose of my research is to do a survey on the relevance of formal training in music education to jazz teaching.

Little has been written on South African jazz education and I would appreciate it if you could assist me in compiling relevant information on this subject.

All the information collected will be strictly confidential

I will very much appreciate it, if I can get back this document before the 22nd of August.

Thanking you in advance for your time, I also acknowledge your busy schedule.

Yours sincerely

Linda Msimango

Profile of Jazz Education in South Africa

1. Name of institution.....
2. Do you offer courses in jazz at your institution?

Yes	No

3. If no, do you intend to introduce it at your institution?

Yes	No

4. When was jazz introduced at your institution?.....
5. If you do offer jazz courses, could you please tick all the relevant subjects?
   - Jazz harmony
   - History of jazz
   - Jazz improvisation
   - Jazz ensemble
   - Music appreciation
   - Arranging
   - Aural skills
   - Composition
   - Counterpoint
   - Studio work
   - Business management
   - Conducting
6. Do you offer specific courses in pedagogical approaches to jazz teaching?

Yes	No

7. If yes, when was it introduced as part of the jazz curriculum?
8. Could you please indicate which year group(s) need(s) to take a pedagogy course in jazz? First, second, third, or fourth?
9. Could you please briefly describe the content of the jazz pedagogy course?

10. How many students that graduated in jazz are currently teaching.....

Thank you once more for your time!

Appendix B

Courses offered at the North State Texas State University, Berklee College of Music, University of Cape Town, University of Natal, Durban and Technikon Natal

Courses offered at the North Texas State University and Berklee College of Music

North Texas State University **Berklee College of Music**

Areas of study (programmes)

Conducting	Music technology
Composition	Professional education
Jazz Studies	Professional performance
Music Education	Professional writing
Musicology and ethnomusicology	
Piano and keyboard	
String instrument	
Theory	
Woodwinds brass and percussion	
Voice and opera	

Offered courses **Offered courses**

Jazz theory	Music production and engineering
Jazz appreciation	Music synthesis
Jazz history	General education
Beginning jazz improvisation	Music business/management
Intermediate jazz improvisation	Music education
Independent study in jazz improvisation	Music therapy
Jazz arrangement	Professional music
Jazz composition	Bass
Beginning jazz piano	Brass
Jazz pedagogy	Ear training
Projects in jazz composition	Ensembles
Jazz improvisational style and analysis	Guitar
Jazz perspectives	Percussion
Jazz ensemble literature	Piano
	Strings
	Voice
	Woodwinds
	Composition
	Contemporary writing and composition
	Film scoring
	Harmony
	Jazz composition
	Song writing

Table 3.1 Course outline of BMus (Education) degree in jazz

First year	Second year	Third year	Fourth year
Harmony & counterpoint introductory	Harmony & counterpoint I	Harmony & counterpoint II	Religious & intercultural education
			Education
	Jazz improvisation introductory	Jazz improvisation I	Jazz improvisation II
			Communications Skills in English
Instrument BI	Instrument B2	Instrument B3	Instrument B4
	Teaching method BI	Teaching method B2	Professional studies
Instrument DI	Ist year language course OR instrument C2 AND teaching Method CI	Any Second year course OR instrument C3 AND teaching method C3	Instrument C4
			School experience
History of jazz I	History of jazz II		Communication skills in afrikaans OR xhosa
Theory of jazz I	Theory of jazz II	Jazz arrangement I	Harmony teaching method
Texts in context AND introduction to the social sciences and critical thinking	Music education I	Music education II	History teaching method
Aural I	Aural II		Choir training
	One of: • Contemporary music practice I • African music I • Vocal techniques I • Jazz styles and analysis I	One of: • Contemporary music practice I or II • African music I or II • Vocal techniques I or II • Jazz styles and analysis I or II	Business management for musicians

Table 3.2 Course outline a teacher's licentiate diploma in jazz

First year	Second year	Third year	Fourth year
History of jazz I	History of jazz II		Religious & intercultural education
Harmony & counterpoint introductory	Harmony & counterpoint I	Harmony & counterpoint II	Education
Aural I	Aural II		Communication skills in english
Theory of jazz I	Theory of jazz II	Jazz improvisation I	Jazz improvisation II
Instrument BI	Instrument BII	Instrument BIII	Instrument BIV
Instrument DI	Instrument CII & teaching methods CI	Instrument CIII & teaching methods CII	Instrument CIV
	Teaching methods BI	Teaching methods BII	Harmony teaching methods
			School experience
			Professional studies
			History teaching methods
	One of the: • Contemporary music practice I • African music I • Vocal technique • Jazz styles & analysis	One of the: • Contemporary music practice II • African music I or II • Vocal technique I or II • Jazz styles & analysis	Business management for musicians
			Choir training

Table 3.3 Course outline performer's diploma in jazz

First year	Second year	Third year
Harmony & counterpoint introductory and aural I or theory and aural	Harmony & counterpoint II	
Instrument BI	Instrument BII	Instrument BIII
Keyboard fundamentals	Piano DI or instrument DII	Instrument DIII or jazz piano DII
Jazz ensemble I	Jazz ensemble II	Jazz ensemble III
Jazz improvisation I	Jazz improvisation II or singing DI	Jazz improvisation II or singing DII
History of jazz I	History of jazz II	Business management for musicians
Theory of jazz introductory	Theory of jazz I	Theory of jazz II

Table 3.4 Course outline for a diploma in jazz

First year	Second year	Third year
Harmony & counterpoint introductory AND aural I OR theory & aural skills I OR African music I	Harmony & counterpoint I AND aural I OR theory & aural skills OR African music OR jazz styles & analysis	Harmony & counterpoint II Or theory & aural skills III Or African music Or jazz styles & analysis
Instrument DI or II	Instrument BI OR jazz styles & analysis I	Instrument BII OR jazz styles & analysis II
Keyboard fundamentals I	Jazz piano DI	Business management for musicians
Jazz improvisation introductory OR jazz improvisation I	Jazz improvisation I or II OR singing DI	Jazz ensemble I OR theory of jazz II

Table 3.5 A preparatory certificate in jazz music

First year	Second year
Basic material in music I	Basic material in music II
Instrument study I	Instrument study II
Keyboard fundamentals I	Keyboard fundamentals II
Sight reading ensemble I	Sight reading ensemble II
General music knowledge (jazz)	Introduction to jazz ensemble

University of Natal, Durban

Table 3.6 BMus jazz performance

First year	Second year	Third year	Fourth year
	Music culture & history IIA &IIB	Music culture & history IIIA & IIIB	
Ensemble IA & IB	Ensemble IIA & IIB	Ensemble IIIA & IIIB	Ensemble IVA & IVB
Jazz history I	Jazz history II	Jazz history III	Jazz history IV
Jazz workshop IA & IB	Jazz workshop IIA & IIB		
	Jazz performance IIA & IIB		Recital
First practical study IA & IB	First practical study IIA & IIB	First practical study IIIA & IIIB	First practical study IVA & IVB
Jazz composition & arranging IA & IB			

Technikon Natal

Table 3.7 National Diploma in light music

First year	Second year	Third year
First semester	***Third semester***	***Fifth semester***
Arranging IA	Arranging IIA	Arranging IIIA
Ensemble IA	Ensemble IIA	Ensemble IIIA
Ear training IA	Ear training IIA	Counter point IIIA
Production IA	Production IIA	Production IIIA
Harmony IA	Harmony IIA	Harmony IIIA
History of music IA	History of music IIA	Composition IIIA
Improvisation IA	Improvisation IIA	Improvisation IIIA
Instrument IA	Instrument IIA	Instrument IIIA
Music appreciation IA	Music appreciation IIA	Film music IIIA
	Conducting IIA	Theory of sound IIIA
Second semester	***Fourth semester***	***Sixth semester***
Arranging IB	Arranging IIB	Arranging IIIB
	Counterpoint IIB	Counterpoint IIIB
	Composition IIB	Composition IIIB
Conducting IB		
Ensemble IB	Ensemble IIB	Ensemble IIIB
Ear Training IB	Ear Training IIB	
		Electronic music IIIB
		Film music IIIB
Production IB	Production IIB	Production IIIB
		Practical sound IIIB
Harmony IB	Harmony IIB	
History of music IB	History of music IIB	
Improvisation IB	Improvisation IIB	Improvisation IIIB
Instrument IB	Instrument IIB	Instrument IIIB
	Jingle writing IIB	
Music appreciation IB		Practical electronic music IIIB

Appendix C

Permission form

Linda Msimango has received approval from the University of Cape Town to undertake a research project entitled:

An investigation into the relevance of formal training in music education to jazz teaching in South Africa

This information will be obtained by

- Questionnaires
- Personal interviews

I will appreciate your willingness to participate. All information obtained will be kept confidential and no participant will be identifiable in the research report. You should feel free to withdraw from this project at any stage should you not be comfortable with the information we are requesting from you.

Research participant

I.....have read the above and agree to participate in this study on understanding that.

- All information will be confidential
- I am free to withdraw at any stage without jeopardy to UCT or myself.

Signed.....

Date.....

Appendix D

Cover page for Questionnaires

An investigation into the relevance of formal training in music education to jazz teaching in South Africa

SA College of Music, Faculty of Humanities
University of Cape Town

The Aims of the Survey

1. To develop a better understanding of the nature of jazz music education.
2. To determine if is necessary to equip South African jazz teachers with general music educational principles?
3. To determine who should teach jazz at a tertiary level

Your participation in this survey will be greatly appreciated.

The information, which you will supply, is of great importance to the success of the survey. It will therefore be appreciated if you would answer all the questions. Please note that there are no right and wrong answers. Your honesty will contribute directly to the success of the survey and indirectly the upliftment of jazz education in South Africa.

Information obtained will be kept confidential and no participant will be identifiable in the research report. You should feel free to withdraw from this project at any stage should you not be comfortable with the information that is requested from you.

Appendix E

Questionnaire

Section A: Your musical background

1. What kind of instrument do you play? (You may ☑ more than one instrument)

	Excellent	Good	Fair	Poor
Guitar				
Bass				
Drums				
Saxophone				
Trumpet				
Flute				
Clarinet				
Violin				
Voice				
Trombone				
Other (Please specify)				

2. At what age did you start playing it?

	6-8	9-11	12-15	16-18	19-22	23+
Piano						
Guitar						
Bass						
Drums						
Saxophone						
Trumpet						
Flute						
Clarinet						
Violin						
Voice						
Trombone						
Other (Please specify)						

3. Did you get any family support for choosing a career in music?

Yes	No

4. If Yes, to what extent? If No, please move to question 5

	Financial	Moral support
Mother		
Father		
Other family members		

5. Do you listen to other kinds of music besides jazz? If No, please move to question 7.

Yes	No

6. If Yes, indicate which type of music. You may ☑ more than one answer.

	Often	Sometimes	Seldom	Never
Pop				
Gospel				
Reggae				
Classic				
Choral Music				
Indigenous				
Fusion				
R&B				
Other (Please specify)				

7. Do you attend jazz concerts?

Yes	No

8. Which music stream are you enrolled for at your institution?

Music stream	
Jazz education	
Arranging & composition	
Jazz performance	
Other (specify)	

9. Which year level are you currently enrolled for?

Year level	
First year	
Second year	
Third year	
Fourth year	

Section B: Questions pertaining to jazz teaching

1. What is your view on professional musicians that did not receive formal training at a tertiary level but are teaching jazz at universities and/or technikons? Select one of the following statements

They are competent and do not need formal training in educational aspects to teach jazz	
They are not qualified to teach at a tertiary level	
Their experience can be utilised for coaching students in obtaining practical skills, but not to conduct theory- based education	
Your own statement	

2. Who should teach Jazz? ☑ the appropriate box (es).

Professional players	Professional players with a teacher training qualification	Both

3. Do you take lessons with a jazz "mentor" besides lessons with your practical lecturer at your institution? (A mentor could be any more experienced player who guides the practical development of a learner)

Yes	No

4. How often do take lessons from a jazz mentor? Please ☑ the appropriate box.

Never	Yearly	Monthly	Weekly	Daily

5. Do you think that a teacher's training qualification for jazz music should be included at tertiary South African music institutions?

Yes	No

6. Do you think that a teacher's training qualification in jazz should be: Please ☑ one of the following boxes.

Compulsory for all jazz students?	A qualification that can be selected by students interested n teaching

7. Which courses would you like to see as part of a teacher-training jazz qualification? You may ☑ more than one box.

Jazz theory	
Jazz harmony	
Jazz history	
Jazz instrument	
Jazz improvisation	
Jazz ensemble	
Jazz arranging	
Jazz composition	
Jazz ear-training	
Jazz pedagogy (teaching methods)	

8. What are your future career plans? You may ☑ more than one box.

Jazz educator	Jazz performer	Jazz producer	Jazz arranger	Other (specify)

Thank you very much for your time!

***

Appendix F

Questionnaire findings

Findings

Responses from all three institutions were as follows:

The overall number of questionnaires that were given to students at all three institutions was sixty-two, twenty- seven students from the University of Cape Town completed the questionnaires. There were twenty- four students from Technikon Natal and eleven from the University of Natal. The number of students who responded is as follows:

- Technikon Natal 24 (38%)
- University of Cape Town 27 (38%)
- University of Natal, Durban 11 (38%)
- All 62 (38%)

When the number appears in column, the first number indicates the frequencies of responses (in this case 5) followed by the percentage in brackets (in this case 50%) This pattern is followed in all tables. Abbreviations are as follows:

NT	Natal Technikon
UND	University of Natal, Durban
UCT	University of Cape Town
A	First and second year students
B	Third and fourth year students
AB	All first, second, third and fourth year students.

Question one

What instrument do you play (You may ☑ more than one instrument)

Table 1: Response frequencies for question one

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Piano	5 (50%)	8 (57%)	13 (54%)	2 (40%)	3 (50%)	5 (45%)	15 (94%)	7 (63%)	22 (81%)	40 (65%)
Guitar	2 (20%)	2 (14%)	4 (17%)	2 (40%)	0 (0%)	2 (18%)	3 (19%)	1 (9%)	4 (15%)	10 (16%)
Bass	0 (0%)	3 (21%)	3 (13%)	0 (0%)	1 (17%)	1 (9%)	2 (13%)	1 (9%)	3 (11%)	7 (11%)
Drums	1 (10%)	3 (21%)	(417%)	1 (20%)	3 (50%)	4 (36%)	2 (13%)	2 (18%)	4 (15%)	12 (19%)
Saxophone	0 (0%)	3 (21%)	3 (13%)	1 (20%)	1 (17%)	2 (18%)	1 (13%)	2 (18%)	3 (11%)	8 (13%)
Trumpet	1 (10%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (9%)	1 (4%)	2 (3%)
Flute	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (13%)	0 (0%)	2 (8%)	2 (3%)
Clarinet	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
Violin	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (4%)	1(4%)	1 (2%)
Voice	3 (30%)	6 (43%)	9 (36%)	1 (20%)	2 (33%)	3 (27%)	8 (50%)	5 (45%)	13(48%)	25 (40%)
Trombone	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (9%)	1 (4%)	1 (2%)
Other	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question two

At what age did you start playing it? (In case of more than one instrument you may ☑ the relevant boxes)

Table 2: Response frequencies for question two

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
6-8yrs	2 (20%)	0 (0%)	2 (8%)	3 (60%)	0 (0%)	0 (0%)	7 (44%)	2 (18%)	9 (33%)	25 (40%)
9-11yrs	1 (10%)	3 (21%)	4 (17%)	1 (20%)	2 (33%)	3 (27%)	3 (19%)	6 (54%)	9 (33%)	32 (52%)
12-15yrs	1 (10%)	3 (21%)	4 (17%)	2 (40%)	1 (17%)	3 (27%)	10 (63%)	6 (54%)	16 (59%)	46 (74%)
16-18yrs	3 (30%)	5 (36%)	8 (33%)	2 (40%)	2 (33%)	4 (36%)	5 (31%)	2 (18%)	7 (26%)	38 (61%)
19-22yrs	3 (30%)	11 (79%)	14 (58%)	1 (20%)	4 (67%)	5 (45%)	8 (50%)	4 (36%)	12 (44%)	62 (100%)
23+yrs	0 (0%)	4 (29%)	4 (17%)	0 (0%)	0 (0%)	0 (0%)	1 (6%)	0 (0%)	1 (4%)	10 (16%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question three

Did you get any family support for choosing a career in music?

Table 3: Response frequencies for question three

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Yes	10 (100%)	12 (86%)	22 (92%)	3 (60%)	4 (67%)	7 (64%)	16 (100%)	10 (91%)	26 (96%)	55 (89%)
No	0 (0%)	2 (14%)	2 (8%)	2 (40%)	2 (33%)	4 (36%)	0 (0%)	1 (9%)	1 (4%)	7 (11%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question four

If Yes, to what extent? If no please skip to question 5

		Financial	Moral support
a.	Mother		
b.	Father		
c.	Other Family Members		

Table 4: Response: Frequencies for question four

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Both fin and mor	2 (20%)	3 (21%)	5 (21%)	1 (20%)	3 (50%)	4 (36%)	9 (56%)	5 (54%)	14 (52%)	23 (37%)
Father financial	5 (50%)	5 (36%)	10 (42%)	1 (20%)	4 (67%)	5 (45%)	1 (6%)	0 (0%)	1 (4%)	16 (26%
Mother financial	6 (60%)	6 (43%)	11 (46%)	2 (40%)	2 (33%)	4 (36%)	7 (44%)	7 (63%)	14 (52%)	17 (27%)
Father moral	7 (70%)	6 (43%)	13 (54%)	2 (40%)	4 (67%)	6 (54%)	3 (19%)	4 (36%)	7 (26%)	26 (42%)
Mother moral	10 (100%)	10 (71%)	20 (83%)	3 (60%)	3 (50%)	6 (54%)	3 (19%)	0 (0%)	3 (11%)	29 (47%)
Other family both	1 (10%)	4 (29%)	6 (21%)	0 (0%)	2 (33%)	2 (18%)	4 (25%)	1 (9%)	5 (19%)	10 (16%)
Other family financial	1 (10%)	5 (36%)	5 (25%)	0 (0%)	2 (33%)	2 (18%)	2 (13%)	0 (0%)	2 (8%)	12 (19%)
Other family moral	6 (60%)	8 (57%)	4 (17%)	1 (20%)	4 (67%)	5 (45%)	5 (31%)	3 (27%)	8 (30%)	27 (44%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question five

Do you listen to other kinds of music besides jazz? If No, please skip to question 7

Table 5: Response for frequencies for question 5

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Yes	10 (100%)	14 (100%)	24 (100%)	5 (100%)	6 (100%)	11 (100%)	16 (100%)	11 (100%)	27 (100%)	62 (100%)
No	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question six

If Yes, indicate which type of music. You may ☑ more than one answer.

Table six: Response frequencies for question six

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
(Pop)										
Often	1 (10%)	6 (43%)	7 (29%)	2 (40%)	3 (50%)	5 (45%)	2 (13%)	2 (18%)	4 (15%)	16 (26%)
Sometimes	3 (30%)	5 (36%)	8 (33%)	1 (20%)	4 (67%)	5 (45%)	8 (50%)	5 (45%)	13 (45%)	26 (42%)
Seldom	3 (30%)	2 (31%)	5 (21%)	1 (20%)	1 (17%)	1 (9%)	3 (19%)	2 (18%)	5 (19%)	11 (18%)
Never	2 (20%)	2 (31%)	4 (17%)	0 (0%)	0 (0%)	0 (0%)	3 (19%)	2 (18%)	5 (19%)	9 (15%)
(Gospel)										
Often	3 (30%)	4 (29%)	7 (29%)	1 (20%)	0 (0%)	1 (9%)	4 (25%)	3 (27%)	7 (15%)	15 (24%)
Sometimes	2 (20%)	6 (43%)	8 (33%)	3 (60%)	0 (0%)	3 (27%)	4 (25%)	2 (18%)	6 (45%)	17 (27%)
Seldom	1 (10%)	3 (21%)	4 (17%)	1 (20%)	2 (33%)	3 (27%)	3 (19%)	0 (0%)	3 (19%)	10 (16%)
Never	3 (30%)	2 (14%)	5 (21%)	0 (0%)	4 (67%)	4 (36%)	5 (31%)	5 (45%)	10 (19%)	19 (31%)
(Reggae)										
Often	3 (30%)	4 (29%)	7 (29%)	1 (20%)	3 (50%)	4 (36%)	5 (31%)	3 (27%)	8 (26%)	19 (31%)
Sometimes	1 (10%)	7 (50%)	8 (33%)	0 (0%)	4 (67%)	4 (36%)	3 (19%)	5 (45%)	8 (22%)	20 (32%)
Seldom	4 (40%)	2 (14%)	6 (25%)	1 (20%)	1 (17%)	2 (18%)	5 (31%)	2 (18%)	7 (11%)	15 (24%)
Never	1 (10%)	2 (14%	3 (13%)	1 (20%)	0 (0%)	1 (9%)	3 (19%)	1 (9%)	4 (37%)	8 (13%)
(Classic)										
Often	4 (40%)	6 (43%)	10 (42%)	1 (20%)	3 (50%)	4 (36%)	2 (13%)	2 (18%)	4 (3%)	18 (29%)
Sometimes	3 (30%)	4 (29%)	7 (29%)	0 (0%)	3 (50%)	3 (27%)	5 (31%)	7 (63%)	12 (3%)	22 (35%)
Seldom	2 (20%)	4 (29%)	6 (25%)	2 (40%)	1 (17%)	3 (27%)	8 (50%)	1 (9%)	9 (26%)	18 (29%)
Never	0 (0%)	1 (7%)	1 (4%)	1 (20%)	0 (0%)	1 (9%)	1 (6%)	1 (9%)	2 (15%)	4 (6%)

(Choral)										
Often	5 (50%)	11 (79%)	16 (67%)	1 (20%)	4 (67%)	5 (45%)	5 (31%)	9 (81%)	15 (56%)	36 (58%)
Sometimes	2 (20%)	2 (14%)	4 (17%)	0 (0%)	2 (33%)	2 (18%)	1 (6%)	1 (9%)	2 (7%)	8 (13%)
Seldom	1 (10%)	2 (14%)	3 (13%)	2 (40%)	1 (17%)	3 (27%)	6 (38%)	1 (9%)	7 (26%)	13 (21%)
Never	1 (10%)	0 (0%)	1 (4%)	0 (0%)	1 (17%)	1 (9%)	3 (19%)	0 (0%)	3 (11%)	5 (8%)
(Indigenous)										
Often	4 (40%)	4 (29%)	8 (33%)	1 (20%)	1 (17%)	2 (18%)	3 (19%)	4 (36%)	7 (26%)	17 (27%)
Sometimes	0 (0%)	6 (43%)	6 (25%)	3 (60%)	3 (50%)	6 (54%)	7 (44%)	6 (54%)	13 (48%)	25 (40%)
Seldom	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (17%)	1 (9%)	1 (6%)	0 (0%)	1 (4%)	2 (3%)
Never	3 (30%)	7 (50%)	10 (42%)	1 (20%)	1 (17%)	2 (18%)	5 (31%)	1 (9%)	6 (22%)	18 (29%)
(Fusion)										
Often	1 (10%)	3 (21%)	4 (17%)	0 (0%)	0 (0%)	0 (0%)	4 (25%)	1 (9%)	5 (19%)	9 (15%)
Sometimes	2 (20%)	1 (7%)	3 (%)	3 (60%)	0 (0%)	3 (27%)	4 (25%)	4 (36%)	8 (30%)	14 (23%)
Seldom	0 (0%)	0 (0%)	0 (0%)	1 (20%)	0 (0%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	1 (2%)
Never	6 (60%)	10 (71%)	17 (71%)	1 (20%)	6(100%)	7 (64%)	8 (50%)	5 (45%)	13 (45%)	37 (60)
(R&B)										
Often	2 (20%)	2 (14%)	4 (17%)	0 (0%)	4 (67%)	4 (36%)	2 (13%)	3 (27%)	5 (19%)	13 (21%)
Sometimes	2 (20%)	3 (21%)	5 (21%)	3 (60%)	1 (17%)	4 (36%)	4 (25%)	4 (36%)	8 (30%)	17 (27%)
Seldom	0 (0%)	1 (7%)	1 (4%)	1 (20%)	0 (0%)	1 (9%)	1 (6%)	0 (0%)	2 (8%)	4 (6%)
Never	6 (60%)	8 (57%)	1 (58%)	2 (40%)	1 (17%)	3 (27%)	9 (56%)	3 (27%)	12 (44%)	29 (47%)
	n=10	N=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question seven

Do you attend jazz concerts?

Table seven: Response frequencies for question seven

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Yes	10 (100%)	11 (79%)	21 (88%)	5 (100%)	6 (100%)	11 (100%)	11 (100%)	16 (100%)	27 (100%)	59 (95%)
No	0 (0%)	3 (21%)	3 (12%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	3 (5%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question eight

Which music stream are you enrolled for?

a. Jazz education

b. Jazz arranging & Composition

c. Jazz performance

d. Other (please specify)

Table eight: Response frequencies for question eight

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Education	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2(13%)	2 (18%)	4 (15%)	4 (6%)
Arr & comp	10 (100%)	14 (100%)	24 (100%)	0 (0%)	0 (0%)	0 (0%)	5 (31%)	2 (18%)	7 (26%)	31 (50%)
Performance	10(100%)	14(100%)	24(100%)	4(80%)	6(100%)	10(91%)	9 (56%)	7(84%)	16(59%)	49(79%)
Other	0 (0%)	0 (0%)	0 (0%)	1 (20%)	0 (0%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	1 (2)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

From the "other" option of question eight one respondent indicated that he is doing general music.

Question nine

Which year level are you currently enrolled for?

Table nine: Response frequencies for question nine

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
1st	4 40%)	0 (0%)	4 (17%)	0 (0%)	3 (50%)	3 (27%)	6 (38%)	0 (0%)	6 (22%)	13 (21%)
2nd	5 (50%)	1 (7%)	6 (25%)	1 (20%)	2 (33%)	3 (27%)	10 (63%)	0 (0%)	10 (37%)	19 (31%)
3rd	1 (10%)	13 (93%)	14 (58%)	4 (80%)	0 (0%)	4 (36%)	0 (0%)	7 (63%)	7 (26%)	25 (40%)
4th	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (17%)	1 (9%)	0 (0%)	4 (36%)	4 (15%)	5 (8%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question ten

What is your view on professional musicians that did not receive formal training at a tertiary level but are teaching jazz at universities and /or technikons? Select one of the following statements:

a. *They are competent and do not need formal training in educational aspects to teach jazz*

b. *They are not qualified to teach at a tertiary level*

c. *Their experience can be utilised for coaching students in obtaining practical skills, but not to conduct theory-based education*

d. *Your own statement*

Table ten: Response frequencies for question ten

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Competent	0 (0%)	4 (29%)	4 (17%)	0 (0%)	1 (16%)	1 (9%)	2 (13%)	1 (9%)	3 (11%)	8 (13%)
Not Qualified	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (16%)	1 (9%)	2 (13%)	1 (9%)	3 (11%)	4 (6%)
For Coaching	9 (90%)	10 (71%)	19 (79%)	5 (100%)	4 (67%)	9 (82%)	10 (%)	9 (81%)	19 (70%)	47 (76%)
Own statement	1 (10%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	3 (5%)
n=10	n=14	n=24	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question eleven

Who should teach jazz?

a. *Professional players*

b. *Professional payers with a jazz teacher certificate*

c. *Both*

Table eleven: Response frequencies for question eleven

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
1	2 (20%)	0 (0%)	2 (8%)	1 (20%)	0 (0%)	1 (9%)	1 (6%)	1 (9%)	2 (7%)	5 (8%)
2	0 (0%)	8 (57%)	8 (33%)	0 (0%)	1 (20%)	1 (9%)	1 (6%)	6 (55%)	7 (26%)	16 (26%)
3	8 (80%)	6 (43%)	14 (58%)	5 (100%)	5 (83%)	9 (82%)	14 (88%)	4 (36%)	18 (67%)	41 (66%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question twelve

Do you take lessons with a jazz mentor besides lessons with your practical lecturer at your institution? (A mentor could be any more experienced player who guides the practical development of a learner)

Table twelve: Response frequencies for question twelve

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Yes	7 (70%)	8 (57%)	15 (62%)	2 (40%)	2 (33%)	4 (36%)	15 (94%)	8 (73%)	23 (85%)	42 (68%)
No	3 (30%)	6 (43%)	9 (38%)	3 (60%)	4 (67%)	7 (64%)	1 (6%)	3 (27%)	4 (15%)	20 (32%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question thirteen

How often do you take lessons from a jazz Mentor? Please ☑ the appropriate box

Table thirteen: Response frequencies for question thirteen

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Never	3 (30%)	4 (29%)	7 (29%)	3 (60%)	4 (67%)	7 (63%)	1 (6%)	3 (27%)	4 (14%)	18 (29%)
Daily	3 (30%)	2 (14%)	5 (21%)	0 (0%)	1 (17%)	1 (9%)	2 (13%)	1 (9%)	3 (11%)	9 (15%)
Weekly	2(20%)	2 (14%)	4(17%)	1 (20%)	1 (17%)	2 (18%)	2 (13%)	1 (9%)	3 (11%)	8 (13%)
Monthly	3 (30%)	4 (29%)	7 (29%)	1 (20%)	0 (0%)	1 (18%)	10 (63%)	5 (45%)	15 (56%)	23 (37%)
Yearly	1 (10%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (6%)	1 (9%)	2 (8%)	3 (5%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question fourteen

Do you think that a teacher's training qualification for jazz music should be included at tertiary South African music institutions?

Table fourteen: Response frequencies for question fourteen

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Yes	9 (90%)	13 (93%)	22 (92%)	5 (100%)	4 (67%)	9 (82%)	16 (100%)	11 (100%)	27 (100%)	58 (94%)
No	1 (10%)	1 (7%)	2 (8%)	0 (0%)	2 (33%)	2 (18%)	0 (0%)	0 (0%)	0 (0%)	4 (6%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question fifteen

Do you think that a teacher's training qualification in jazz should be:

a. Compulsory for all jazz students

b. A qualification that can be selected by students interested in teaching

Table fifteen: Response frequencies for question fifteen

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
1	0 (0%)	2 (14%)	2 (8%)	1 (20%)	1 (17%)	2 (18%)	0 (0%)	1 (9%)	1 (4%)	5 (8%)
2	10 (100%)	12 (86%)	22 (92%)	4 (80%)	5 (83%)	9 (82%)	16 (100%)	10 (91%)	26 (96%)	57 (92%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question sixteen

Which courses would you like to see as part of a teacher-training jazz qualification? You may ☑ more than one box

Table sixteen: Response frequencies for question sixteen

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Theory	10(100%)	13(93%)	23(96%)	4 (80%)	5 (83%)	9 (81%)	15(94%)	10(91%)	25(93%)	57(92%)
Harmony	10(100%)	13(93%)	23(96%)	3 (60%)	5 (83%)	8 (72%)	14(88%)	8 (72%)	22(81%)	53(85%)
History	9 (90%)	13(93%)	22(92%)	3 (60%)	3 (50%)	6 (54%)	12(75%)	6 (54%)	18(67%)	46(74%)
Instrument	10(100%)	13(93%)	23(96%)	3 (60%)	6(100%)	9 (81%)	14(88%)	8 (72%)	22(81%)	54(87%)
Improvisation	10(100%)	13(93%)	23(96%)	5(100%)	5 (83%)	10(81%)	15(94%)	8 (72%)	23(85%)	56(90%)
Ensemble	10(100%)	13(93%)	23(96%)	3 (60%)	3 (50%)	6 (54%)	15(94%)	6 (54%)	21(78%)	50(81%)
Arranging	10(100%)	9 (64%)	19(79%)	5(100%)	2 (33%)	7 (64%)	15(94%)	7 (63%)	22(81%)	48(77%)
Composition	8 (80%)	9 (64%)	17(71%)	5(100%)	2 (33%)	7 (64%)	13(81%)	6 (54%)	19(70%)	43(69%)
Ear-Training	9 (90%)	9 (64%)	18(75%)	5(100%)	6(100%)	11(100%)	11(69%)	6 (54%)	17(63%)	46(74%)
Pedagogy	10(100%)	12(86%)	22(92%)	5(100%)	6(100%)	11(100%)	15(94%)	11(100%)	26(96%)	59(95%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Question seventeen

What are your future career plans? You may ☑ more than one box

Table seventeen: Response frequencies for question seventeen

	NT A	NT B	NT AB	UND A	UND B	UND AB	UCT A	UCT B	UCT AB	ALL
Jazz educator	5 (50%)	6 (43%)	11 (46%)	2 (40%)	2 (33%)	4 (36%)	8 (50%)	7 (64%)	15 (56%	30 (48%)
Jazz performer	7 (70%)	11 (79%)	18 (75%)	5 (100%)	2 (33%)	7 (64%)	14 (88%)	6 (55%)	20 (74%)	45 (73%)
Jazz producer	3 (30%)	1 (7%)	4 (17%)	1 (20%)	2 (331)	3 (27%)	4 (25%)	2 (18%)	6 (22%)	13 (21%)
Jazz arranger	1 (10%)	2 (14%)	3 (13%)	2 (40%)	1 (17%)	3 (27%)	8 (50%)	6 (38%)	14 (52%)	20 (32%)
Other	1 (10%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (6%)	0 (0%)	1 (44%)	2 (3%)
	n=10	n=14	n=24	n=5	n=6	n=11	n=16	n=11	n=27	N=62

Appendix G

Critical values of the Chi-square

Level of significance (α)

df	.99	.98	.95	.90	.80	.70	.50	.30	.20	.10	.05	.02	.01	.001
1	.00016	.00063	.0039	.016	.064	.15	.46	1.07	1.64	2.71	3.84	5.41	6.64	10.83
2	.02	.04	.10	.21	.45	.71	1.39	2.41	3.22	4.60	5.99	7.82	9.21	13.82
3	.12	.18	.35	.58	1.00	1.42	2.37	3.66	6.64	6.25	7.82	9.84	11.34	16.27
4	.30	.43	.71	1.06	1.65	2.20	3.36	4.88	5.99	7.78	9.49	11.67	13.28	18.46
5	.55	.75	1.14	1.61	2.34	3.00	4.35	6.06	7.29	9.24	11.07	13.39	15.09	20.52
6	.87	1.13	1.64	2.20	3.07	3.83	5.35	7.23	8.56	10.64	12.59	15.03	16.81	22.46
7	1.24	1.56	2.17	2.83	3.82	4.67	6.35	8.38	9.80	12.02	14.07	16.62	18.48	24.32
8	1.65	2.03	2.73	3.49	4.59	5.53	7.34	9.52	11.03	13.36	15.51	18.17	20.09	26.12
9	2.09	2.53	3.32	4.17	5.38	6.39	8.34	10.66	12.24	14.68	16.92	19.86	21.67	27.88
10	2.56	3.06	3.94	4.86	6.18	7.27	9.34	11.78	13.44	15.99	18.31	21.16	23.21	29.59
11	3.05	3.61	4.58	5.58	6.99	8.15	10.34	12.90	14.63	17.28	19.68	22.62	24.72	31.26 32.91
12	3.57	4.18	5.23	6.30	7.81	9.03	11.34	14.01	15.81	18.55	21.03	24.05	26.22	34.53
13	4.11	4.76	5.89	7.04	8.63	9.93	12.34	15.12	16.98	19.81	22.36	25.47	27.69	36.12
14	4.66	5.37	6.57	7.79	9.47	10.82	13.34	16.22	18.15	21.06	23.68	26.87	29.14	37.70
15	5.23	5.98	7.26	8.55	10.31	11.72	14.34	17.32	19.31	22.31	25.00	28.26	30.58	
16	5.81	6.61	7.96	9.31	11.15	12.62	15.34	18.42	20.46	23.54	26.30	29.63	32.00	39.29
17	6.41	7.26	8.67	10.08	12.00	13.53	16.34	19.51	21.62	24.77	27.59	31.00	33.41	40.75
18	7.02	7.91	9.39	10.86	12.86	14.11	17.34	20.60	22.76	25.99	28.87	32.35	34.80	42.31
19	7.63	8.57	10.12	11.65	13.72	15.35	18.34	21.69	23.90	27.20	30.14	33.69	36.19	43.82
20	8.26	9.24	10.85	12.44	14.58	16.27	19.34	22.78	25.04	28.41	31.41	35.02	37.57	45.32
21	8.90	9.92	11.59	13.24	15.44	17.18	20.34	23.86	26.17	29.62	32.67	36.34	38.93	46.80
20	9.54	10.60	12.34	14.04	16.31	18.10	21.34	24.94	27.30	30.81	33.92	37.66	40.29	48.27
23	10.20	11.29	13.09	14.85	17.19	19.02	22.34	26.02	28.43	32.01	35.17	38.97	41.64	49.73
24	10.86	11.99	13.85	15.66	18.06	19.94	23.34	27.10	29.55	33.20	36.42	40.27	42.98	51.18
25	11.52	12.70	14.61	16.47	18.94	20.87	24.34	28.17	30.68	34.38	37.65	41.57	44.31	52.62
26	12.20	13.41	15.38	17.29	19.82	21.79	25.34	29.25	31.80	35.56	38.88	42.86	45.64	54.05
27	12.88	14.12	16.15	18.11	20.70	22.72	26.34	30.32	32.91	36.74	40.11	44.14	46.96	55.48
28	13.56	14.85	16.93	18.94	21.59	23.65	27.34	31.39	34.03	37.92	41.34	45.42	48.28	56.89
29	14.26	15.57	17.71	19.77	22.48	24.58	28.34	32.46	35.14	39.09	42.56	46.69	49.59	58.30
30	14.95	16.31	18.49	20.60	23.36	25.51	29.34	33.53	36.25	40.26	43.77	47.96	50.98	59.70

Appendix H

Transcripts of interviews

The interviews took place at two tertiary institutions in South Africa. Some editing was done for the sake of and clarity and to preserve confidentiality. References to colleagues and the institutions where the two prominent jazz players teach and any other detail that would jeopardize their confidentiality have been removed. Omissions are indicated through the use of [...]. Interviewee one had no institutionalised training in jazz and or 'classic'[1] music. Interviewee two is a jazz performer, who has received training in classic music and is responsible for teacher education.

Interviewee one

Q. At what age did you start playing an instrument?

A. Well, my instrument is piano. If I can honestly say, I started playing the piano when I got to varsity, when I was eighteen or nineteen, but that is kind of misleading, because I used to play the organ and keyboards before that, but because those instruments weren't offered at university then, and I probably started playing organ when I was ten years old.

Q. When you started playing an instrument, was it through formal training at school or elsewhere?

A. I did get formal training at school up to Matric, but not on those instruments, not on keyboard, or rather [...] But I did have private lessons; formally trained, but not classically so, in terms of organ; so I used to go to people that taught me how to play, you know, and how to play pop songs and...

Q. What are the main factors for the delayed inclusion of jazz in the music curriculum at tertiary institutions in South Africa?

A. Well, I, actually, am not sure, in the sense that...I understand historically that what happened was that [...] eh, I think [...] somehow had made the proposal for [...] to come down here and start up a jazz programme [...] and, eh [...] I guess the answer to your question would be that jazz is an oral tradition, and part of that tradition means

[1] 'Classic' in this instance refers to "representing the highest standard within a long – establishment form". South African pocket dictionary 3rd edition, 2002, p. 156.

that it is informally learnt. So a lot of people who initially registered for a degree in jazz studies at the University of [...], were people who had been playing for years and were, for all intents and purposes, professional musicians, who wanted a piece of paper to say that this is what they can do. In many ways it also gave great esteem to that department. But with an illusion really, because the guys that came in to play were great players already, but it really created a very nice environment for people like me who hadn't been playing jazz, but when I came in were surrounded by the wonderful environment. I think the delayed inclusion has to do with the perception that jazz is generally learnt in a kind of master apprenticeship, which was and still is the case, but, now, these days, to much lesser extent – I think these days most people who get into jazz, the learning of it, are formally trained, but I say, even like twenty five years ago, there were no places where you could learn jazz formally, so you would learn it by ear. So I suppose when you speak of delayed inclusion, it has to do with the nature of the music itself, or the nature of the learning. I suppose you have to give them credit because, they were the first ones who did it.

Q. Do you see a need for jazz pedagogy to be included in our curriculum in South African institutions?

A. I can honestly say I haven't been told about it, to really give you any kind of a sensible answer. You probably know more about it than I do, in the sense that UCT does have a jazz education course, as separate from a music education or jazz performance degree, which we don't have here, [...] Let me put it this way to you: I have been teaching here for a while – 5/6 years. And, as you know that, and at the beginning of the year we have auditions, and I have taught at the university as well – I have never met any jazz student who came up to me and said: "I want to learn how to teach jazz". Students always want to learn how to play, and because I am a player, and because I teach people how to play, they don't speak to me about wanting to know how to teach jazz, so I don't know what that means, but it does have something to do with your question.

Q. Who should teach jazz? Professional players or qualified academics?

A. That's a tricky question, because you get special players who are academic; and those are generally ideal people to have in a music department, people who are having both sets of skills. There are people who are just academics and are really not players, and then they do not really qualify to teach, actually, because to teach doesn't just mean

knowing all the rudiments of music education, but to know the subject well. But the same point on the other hand, people can accuse jazz players of not knowing, not having enough kind of fundamental education knowledge to pass on the information in a structured or coherent way; but jazz is, in my mind, even at a formal institution, is not only taught in a formal way, because if you try to do that, if you try to teach jazz purely from the perspective of academia or literal representation. Otherwise, if I only teach my students to play music just by reading, then I am doing them an injustice, because that's not how the music works. So I think the onus is on whoever teaches the subject; whether it's a jazz player or an educator, they have got to make sure that they create space for the person who is being taught – the learner - to learn the music informally as well. In other words, you can't give out all the information, you have got to make sure that the person goes to listen to recordings and hears; he has got to go and jam with other musicians, and all of that is part of the training. I am trying to think of an analogy, people always draw an analogy between music and speech or music and language.

Q. What is your viewpoint on the following statement: 'Improvisation cannot be taught."

A. When I teach someone to improvise, or when I am having an improvisation class, if I can put it that way, I can make reference to thinking about music or the flow of music in terms of words and sentences and paragraphs, in terms of drawing a correlation, then, between phrases, and how to kind of set up a form in improvisation. So there is that correlation. So one might, 'I think that I can't'. I can teach you how to improvise the way that I improvise, the limits being how much I understand the way that I improvise. That's what I can teach you. And I can teach you stylistic things by referring you to particular recordings, particular players, but ultimately, in terms of what the goal is, in terms of improvisation class, ultimately, as a jazz player you have to sound like yourself. I think what happens is that there is an honesty and a responsibility on the learner, in other words, the person who is attending the class, the person who is paying their fees, that they put in as much energy, however, that manifests itself, as possible, into the class; which means that they have to give of themselves; they have to express their own personality, their own individuality, for that class to be any kind of success. It depends on the student, and that also relates back to the previous question. Because, ultimately, as students you have to make the best of what is available to you, so part of the resources are the people that teach you.

So if you have, for example, let's say a classically trained person who is now teaching you jazz, then you have got to find out what that person's strengths are and how you can learn, maximise those resources. I always put the onus on the student, he the learner, so that the work is his.

Q. Some musicians believe that teaching jazz results in all students all sounding like their teacher and tending to sameness. What is your view on this?

A. I think that can be the result of what I have been talking about. When a [...] maybe a teacher takes too much responsibility or conversely, when a student doesn't apply himself enough. Let's say there is pressure, for example, let's just say student A comes to my class and he is a weak student, that he, generally, is kind of a borderline student who just does enough work to pass the subject, but is never going to be any kind of serious player. I have the responsibility that he passes you know. As a team we share the responsibility that he passes his semester and gets to the point where he is going to do his final exam and then goes out into the world. He is paying fees and I am getting paid as his teacher to do all of this, and at some point, teaching can often be a negotiation for learning. If the student is not pulling his weight, and if he starts to fail, then the teacher is under pressure to produce something from the student. And often that can mean that the teacher can invest too much energy, gives too much information, starts to obscure the way the music works. For example, the student is not dealing with the issue of improvisation; so what the teacher might do is say, "Okay! Well, look I am going to write you out a solo, give you a transcription; I want you to learn this." So the student will learn the transcription and suddenly sounds like a great soloist. So teachers can manipulate information, can manipulate the flow of information to facilitate the students programme, but ultimately it is doing them an injustice, in the sense, that the student doesn't really come out with the qualification to do what that the piece of paper says that they can. The opposite can also be true – I have been a student in situations where a teacher is really not interested in the class and so is not putting in enough energy, and is not preparing well enough and not giving out enough material and enough references and so forth. For all intents and purposes the student is pretty much left to his own devices. If he is not a strong student, in other words, he is not motivated, then he can really come out just as badly off.

Q. Is jazz music education in South Africa a growing phenomenon? Please elaborate.

A. Well, yes, definitely. It is, in the sense, that the South African National Jazz Festival in Grahamstown. From year to year the numbers have multiplied, so they got to the point where they have actually got to limit numbers. This year, for example, more and more people are interested – and I know at [...] their intake has also been quite good. I think all of that is indicative that there is a definite interest and, I think also it's the interesting thing, because the associations with western classical music of a certain period, of a certain formality and a certain kind of, the kind of music if you got to be any kind of player, you have to had started playing that music when you were young. And you have to have had access to certain kind of resources to have really succeeded there. If you want to be a player, if you don't study classical music, then the only other kind of music you can study in a formal situation is jazz, but that's not really reflective of people's interest in coming to study music at an institution. I mean musical interests. I think a lot of people come to study music are musical and want to express themselves through the particular medium, but are not particularly interested in being classical musicians or jazz musicians, and I think one of the dangers of jazz education is that the music can be treated as classical music. In other words, people come into this department and we say to them, "look, this is what we teach, we teach jazz!" But often students come in here and they are so desperate to get into the course, that they say "Yes, that's what they want to learn". If you ask them about jazz musicians or what kind of music they listen to or ask them anything, they often know what jazz is, often don't know what the saxophone looks like, whatever, but they are just desperate to get into the course and that sets up all kinds of problems.

Q. Is jazz music a growing phenomenon?

A. For me, at this point, anyway, I prefer to think of jazz as a way of teaching music because it can be that as well. It's not just a style of music, it can be a way of music, a way of bringing [...] because it's an inclusive music; it includes so many different styles, but it can also include people. It can bring people in. They say it's different kinds of music, because they say that jazz is the western world's music. So if somebody wants to be a Reggae musician, he still has to learn the basics of harmony and melody and rhythm, but at some point a jazz educator has got to, I think, has got to sit down with the student and talk frankly about what the student want to do. If the student doesn't want to be a jazz musician, then there is no real reason to put him

through having to learn Charlie Parker's transcription, for example. That's my own feeling on it. I know there are other jazz educators who will have a completely different point of view. I think in terms of these burgeoning numbers, in terms of hundred and hundreds around the country wanting to study jazz, I don't know how reflective those figures are. I think a lot of people want to study music and not classical music. Okay, they come in and they say; "Okay I have come to study and I don't want to study classical music," and they know the only thing left is jazz. So they end up in your department and you are teaching jazz, but very early on you can see that, this person is not interested in learning how to play jazz, he never will play jazz, but now what do you do?

Q. What teaching strategies can be used in formal jazz training?

A. A fair number of departments now call themselves jazz and popular music as opposed to being a jazz department. [...] is called jazz popular music department and so you can get a subject like popular? The thing is that those subjects are still not well enough structured, so generally you find that people want to go and study popular music. It's like. [...] Well, I suppose western classical music and jazz, these things; they have a certain tradition, so they are in a certain order that you keep things in. Pop music, if someone comes in and they come and do an audition and they sing some tune by the Bee Gees or Whitney Houston, or whatever, and that's where they are. That's where their mind set is. I mean they are very talented, so they are musical, and they should be in the musical department, but now how do you form a curriculum, or is your curriculum wide enough, shall we say, to accommodate such a person. That's probably a better question. Now to come back - you asked me about teaching stuff. I think it, again, always comes back to the students, but it depends what the student knows – what his own background is. Often you get two kinds of students - jazz students – the first type is probably in the majority, at least here [...] and I believe at [...] it's different. The first kind that you can get here are people that have learned music by ear. Most people that come and audition here have never really played jazz before. It's the exception, someone that likes to play music, so I mean, most people, and the things that you learn, might have been learnt in church, you might be able to play a hymn or you might be able to play some gospel tunes – these are things that you have learned informally – in a church band learnt by ear. And so, for all intents and purposes, these students have no reading skills, or really minimal reading skills. In that

instance, besides trying to teach the person jazz, it's almost, first and foremost, or alongside, trying to teach the basic fundamental music skills. It's got nothing to do with jazz or classical music, or any kind of music – it's just basic music skills. Then, in opposition to that, the other kind of student you get is someone who has been classically trained, who can read, understands how music works, and so on, but has never played jazz before. So that's the kind of student now is in the majority at [...], for example, where the first kind is in the majority here. That kind of person now you need to expose to different kinds, you need to expose them as much as possible to jazz, to get them to listen to as much music as possible, especially for the feel. You have got to gauge a student in terms of where they come from, in terms of feel, because that has so much to do with the music, but often these kind of students can grasp academic issues, like whole scale relationships and stuff – they can get those things very quickly, but ultimately, at the end of the day, you might find the person that is playing gospel or R & B or kwaito, might be a more convincing jazz player than the academically trained, but that is because they have a better feel. So my short answer to that question is that it depends on the student and teachers. You have got to develop your strategies around the strengths and weaknesses of that student.

Q. The mentor approach is the one that most experienced jazz players used in the past in order to learn how to play jazz. Is the mentor approach still relevant today?

A. Having it is a very important aspect, and I think it's alive and well in most formal music departments. I think you have players; and that doesn't just mean improvisationally in terms of changes, but I think improvisation in terms of life. So you know if you get a student, you have to make a plan. So whatever those students, if they can produce good results, in terms of the student producing good results, because they are able to motivate the students in a sense that they are mentors. So when the students, hear their teacher, and the teacher is a great player, and also a great educator, it can really inspire the student to work, so it sets certain goals. So I have seen it work with other people as well. And often it is the case that, eh [...], like here, [...] is the jazz guitarist, that is, what he does, and so generally this department attracts prospective jazz guitarists. People who want to learn how to play jazz, but the reason that they come here is that [...] is here. And so there is already that association of kind of hero worship for him, because they are coming to study here with him, so even before they meet him. So when he says something to them, that you have got to learn,

they are going to take it seriously. And so I think, in that sense, the mentor is still very much alive and well.

Q. Are there any advantages and disadvantages to formal jazz teaching?

A. Eh, it's actually difficult for me to answer that question because, I'm not, eh, I have not been trained formally in terms of music education. Eh [...] so if I did the HDE,[2] I would benefit so much, and probably become a better teacher. Eh [...] I think. I have been teaching for long enough, at this point, to have picked up kind of tricks along the way, and that is why I'm saying an improviser, in terms of this music thing, improvises music I apply the same attitude to my teaching. So when I am confronted with students who lack certain kinds of skills, I have got to make a plan as to how to [...] you know [...] but I can pretty much know what to do, I mean I have to think lecturely.

Q. Well, taking us to the next question. A jazz music teacher is "made not born" or is he "born not made" In your opinion which one is true? Or is there a third option?

A. I suppose both can be true. I think [...] the certain dangers about jazz performers being teachers as well, I think, in many institutions, as it was in my own. It's very rare to find a jazz musician who's making his living purely by performing only. Most jazz players subsidise their income by teaching as well, not all of them in formal institutions, but also in private institutions. Eh, I think it is dangerous for someone to teach when the main motivation for teaching, is to subsidise his or her income, because, then they are not there for the right reason and they are serving an injustice to the students, you know. But teaching can be... It can grow on you [...] You know when you get a student who actually works and who produces good results. It can actually [...] It was kind of the same when I first came here and I was a player, I was sought of subsidizing my income, but I quickly fell into teaching. I'm actually enjoying it. So I understand why I'm here when I'm teaching, you know, but all of my feelings in terms of playing and stuff, are constant in terms of teaching. Let me just give you an example, because you said that it's confidential. You were here when [...] started teaching in the department. He is someone who is an incredible player, but when charged with having to teach students who are in a very low level, it would become quite obvious that they will not cope. In terms of our system here, because the

[2] Higher Education Diploma.

other thing is, that, when someone learns formally and they learn here in this institution, they just do not learn information, they also learn in that system. When someone is trying to give information, and sometimes it can be difficult. Now, when I teach I understand the student. I give him the basic information. And then the kind of secondary information that is based from the initial information. But besides, you using both things at the beginning. It is going to be overwhelming, and ultimately we are not going to get anywhere. Because [...] had so much information and because he learnt informally you know. His ears are so good, he then expects you as a student to be able to hear all the things. That is why I'm talking about the balance between formal and informal, so teachers initially do not give the student too much information, that they create that kind of hunger for information that the students must make sure that they have no issues about why they are here, that they know what they want to do and that they want to get that information in whatever way possible.

Q. 'If I do not succeed as a performer, I can always fall back on teaching'. To what extent do you agree or disagree with this statement?

A. I think that it does have to do with what I was saying just now, in relation with jazz context. Most players teach and you know, people who teach must play as well. I suppose you do not have to, but they do play for only their enjoyment. I know for example [...] had a serious problem with that. And I think sometimes, the main thing is not about jazz or classical music or whatever, it is all about everyone being able to express himself or herself. And teaching is no less a way of someone expressing himself, than performing, in my own mind. I can get a good student who knows how to put things together, but who may for instance, have rhythm problems. But now in my mind that person still has skills that are advantageous, who will make it as a teacher. But at some point most students realise that their limitations are in terms of playing or in terms of reading; and as a teacher, accept myself, in recognising what the student's strengths are. So if I have a student and I see that this guy is never going to be a player at a higher level, but really he understands information and he will be able to pass it on in a convincing way, and, actually, he'll be a good teacher. He will be dedicated as a teacher. And if that person is open to teaching and gets satisfaction from it, I do not see why it cannot work. But I think, on the other hand, you can get someone who is not just together. Often you get students who do not succeed just because they are not together, in other words, they will never be great players because

they are not getting their stuff together. But then, at the same time, they cannot just revert to teaching because they are ultimately not together. When I say 'not together', I mean you have to be an organised person, whether you are going to be a good player or a good teacher. So that person, I think, should not fall back on anything.

Q. Well two more questions. Is it necessary to equip South African jazz players with general music educational principles?

A. In my own mind, no. I would say, no. I think Thelonius Monk, you know, would expect that John Coltrane would tie up all the kinds of things that he had been working with Thelonius Monk. I mean, that is a great person and a great teacher, that they both understand the music at a great level. But Thelonius Monk did not have a teachers' diploma to show Coltrane what to do. And I would say, no. I know a lot of guys besides myself, a lot of musicians who love music, and love playing the music who can get incredible excited about teaching music. And [...] I think that the main thing is that when you get people who understand how the music works and are excited about teaching, about passing on the information and see the students grow, and also have certain organisation ability, in other words, understanding the way things lay out: in other words, how to lay out information and think about eh [...] have a chronological kind of approach, in other words, you are not going to talk to someone about altered scales when they do not know anything about major scales. So they understand how I think. That person has all the attributes of a good teacher.

Q. With only one institution in South Africa offering a teacher training programme, what is the future of jazz music education in our country?

A. Well, look... eh ... as long as there is one jazz institution that teaches jazz education formally and teaches education components formally. I think there is still going to be a huge demand for jazz education. And I think that there will be good educators out there who have not been trained formally, who will do the job. Eh [...] because ultimately the question in my mind, when I think about it, if someone who has done a formal jazz music education degree would come to my class and teach better than I can. Let us say, I am teaching some class improvisation or ensemble: I have never learnt jazz informally or formally, is going to come here and do a better job than I can. May be I do not know what kind of skills they have, that I do not have. So that makes it difficult for me for me to answer your question. You know, because I would like to think that there are not many things that they know or can do in terms of education

that I cannot, but I imagine that there are, but I would love to think that there are other kinds of things, kinds of creative ways that I would come up with, in terms of dealing with educational problems, that maybe they know formally and I've learnt informally. Because one of the things is that you speak of: the relevance of formal training in music education, and the thing is, I'm formally trained in jazz, but informally trained in education.

Interviewee two

Q. At what age did you start playing an instrument?

A. Ah [...] well, I do not remember when I first started playing an instrument, but in any kind of formal way. I think I did a one and half years of piano lessons when I was around seven or eight years old. I enjoyed, it but I did not carry on with it. When I turned nine, I decided to take a saxophone and I went through the whole music school programme. Typical when you are in [...], when you start in grade four around the age of nine or ten. And eh [...], right from the beginning you are learning instruments, usually in small groups, and then play in a band, and you progress from the beginning band to the elementary band, to the junior high school band and with the marching band. But the whole music programme is structured around a performing ensemble.

Q. When you started playing an instrument, was it through formal training at school or else where?

A. Yah, I was getting weekly lessons that were being done within the school as part of the programme.

Q. What are the main factors for the delayed inclusion of jazz in music curriculum at tertiary institutions in South Africa?

A. Well, I would say there are several reasons for why that is so. I believe, because, eh, I think. I do not know if you have read Chris Ballantine's "Music and its social meanings," that was a very good book about early jazz, and so on. Music in its social meanings is a book about the collections of essays and articles, and the first chapter of which is an inaugural address, which is called "Music in Society, the Forgotten Relationship". Really, what the large, questioning in there is "Why is it that we have these emphases?" What is going on in universities, in music departments? And, of course, he is writing at this, about the time, or even a few years before jazz was introduced. So he is caught in that question, and he is saying that the readings are really ideological, in other words, this emphasis on western Eurocentric arts of music partly reflects the kind of consciousness cross. He looks at it in the kind of Marxist's kind of way, but I agree with it hundred percent. People have certain ideas about what is important in music; I think it reflects another about these ridiculous terms of light music. And there is still a National Diploma in 'Light Music,' and they play Ornett Coleman, and they call this 'light'. In the meanwhile you get Rossini or Strauss, and

that is considered 'serious' and 'low' in value. And we still have people who are thinking in that way. So they see the kind of European art music as a kind of paradigm, or the model, before ours. I mean, what they do not seem to realise is that, in that music and the approach to it, there is no scope like in improvisation, even though improvisation was an important art in jazz music. You know, with people like Beethoven and Bach who did improvise fugues and so on. And it is all in a way eh... It is all about interpreting a sad cannon of masterpieces. Not too many people would admit to having that view anymore, because it is very politically incorrect. When you look at what is going on in lots of schools, you will see that kind of attitude. And I think part of the problem is the way people are brought up in music. They are just brought up that way. They will all just accept the tendency to just want to carry on. They would teach the way they were taught. They would teach what they were taught. The last people that I have met in organisations like the *South African Society for Music Teachers* (SASMT). They actually have a genuine desire to expand and to incorporate jazz and everything, but they just do not feel competent, because in terms of their training they feel that it is something specialised. And they do not seem to realize that some of what they can do, like in Orff, and so on, is actually jazz education, even if they are not swinging and playing bebop. It is still developing those kinds of skills, which are essential to jazz education.

Q. Do you see a need for jazz pedagogy at tertiary level to be included in our curriculum in South Africa?

A. Absolutely. This is one of the reasons that I gave this paper that is called [...]. The reason that I presented that at a conference of *South African Jazz Educators* (SAJE), which was in [...] in 1996. It is because I am aware that the most of so-called jazz teachers or jazz educators in South Africa are jazz musicians who have been teaching on the sidelines. On the one hand, we have people who are teaching jazz, who are very good in jazz, that really have no educational background. All they see in jazz education is helping students develop some chops and learn how to play an instrument. You know, it is improvising and reading the notes, and so on, so they are not looking at it holistically. They do not have pedagogical background. On the other hand, you have people who have studied music education, but somehow they have not included jazz. So they do not have jazz skills, but they have the pedagogy. And so,

now I was trying to 'make' the jazz educators, most of whom have no music education or general education background.

Q. Who should teach jazz? Professional players or qualified academics?

A. Well, I think you need academics. You should have people who are qualified as jazz educators, and jazz educators should obviously have some proficiency in jazz. I do not think you can really teach a kind of music if you do not have proficiency in it yourself. It does not mean that you have to be a great player, like [...] to be a good teacher. And there are a lot of great jazz players who can do it, but they do not have the qualification. But really the question depends on who should be teaching jazz, it depends on what do you mean about teaching jazz, because there is teaching about jazz. For example, we need to have a kind of appreciation and comprehension of what jazz is [...] in a way like you might get in general music. You have instruments and you have all the things using jazz as a medium, for example, like learning about the social or the vocal concepts or the experience of African people in America through slavery and through all civil rights. In a way, that is reflected through jazz, and that is part of education through jazz, and that requires a certain kind of expertise.

Q. What is your viewpoint on the following statement: "Improvisation cannot be taught."

A. Improvisation cannot be taught? [Laugh] I disagree with that entirely. What is improvisation? It is equivalent to extemporisation in language. I am extemporising right now. I am not reading through a prepared speech, and it would be sad to say that I was taught to extemporise. Yes, in a sense that the kind of things that are required in terms of cognition, in terms of what my brain does, it makes this possible. Those things were developed through education. So, to say I was taught to extemporise, I was not taught what to say, because otherwise I would be extemporising, reading through a prepared speech. Maybe I am getting a few ideas about what to say, just to say that when I am improvising bebop, I know what kind of conventions that will make the sound appropriate for bebop. Ok how I use it. I have not been told what to say, but I am being taught how to say it. Like, what am I going to do when I see a #9 chord. And I have been taught the simplest thing I can do, is for me to choose what it is going to be. Look, I have been taught, I have been given a vocabulary and all the different kinds of skills and thinking operations that will make it possible to improvise. So to say that you cannot teach improvisation is non- existing thing.

Q. Some musicians believe that teaching jazz results in students all sounding like their teacher and tending to sameness. What are your views on this?

A. Obviously there is going to be a degree of that, ok. The academic explanation for that is, it may not have to do with the way the person is teaching, or maybe the fact that the student is just seeing the teacher as a model. You know I like sometimes sound like different other jazz musicians when I play because I am trying to copy or emulate their style. It is just that they have some kind of influence on me. So when you get people who sound like whoever you know, it does not mean that they are playing like the people who taught them. A jazz musician should try and develop his own style in playing, but it is not going to be something totally new. It has going to be drawn from the foundation.

Q. Is jazz music education in South Africa a growing phenomenon? And, please elaborate.

A. Oh yes, definitely so. I think the activities and the conferences of the (SAJE) are just a witness to that. There are more programmes now, there is a lot happening outside of schools, in fact in schools. Otherwise, it is happening in kind of studio situations as well as teaching purposes or elsewhere in community programmes, such as [...] in [...], Siyakhula community project.

Q. What teaching strategies can be used in formal jazz training?

A. It depends, eh...if you are talking about trying to develop the skills of a young jazz musician. Is that what you mean by jazz training?

Q. Like to actually teach a student.

A. Again it depends on [...] like, I can teach someone about jazz music, which we do. We have courses here, which mostly develop appreciation and a positive attitude. So jazz [...] If now I actually play jazz and improvise jazz or compose jazz or arrange jazz. If you talk about training in a sense of developing most skills that jazz professionals have even if it is not at a professional level. Well, you have to start where the student is at and to what they already know, proceeding from what they know to what they do not know. But when students come to me to learn to improvise jazz, they might not really be able to know how to swing, but I look at what they are lacking to do. Then I start, for instance, showing them a major scale, then that is the starting point, and from there you can build to other major scales, modes, natural minor, and harmonic minors and so on and so froth. So you work from known to

unknown. And one can speak of the syllabus, the certain sorts of theoretical knowledge they have, like jazz guitar, theory books and so forth. So, that kind of says, if you are going to be a really serious jazz artist, you should be able to know about these things.

Q. The mentor approach is the one that most experienced jazz players used in the past in order to learn how to play jazz. Is the mentor approach still relevant today?

A. The more mentors, the better. I mean that one should not be limited to one mentor. I love the idea of mentoring, because it says something more than a teacher, but someone who is like, eh [...], a relationship with a student, but you are the one who is providing a model.

Q. With only one institution in South Africa offering a teacher training programme, what is the future of jazz music education in our country?

A. Oh, which is that?

Q. University of Cape Town.

A. Except that we do have music education, I mean, I do music education. And I have students who are coming to do music education who are jazz trained students. So I really kind of trade a lot on that. But most of my students are not in the jazz stream. But it is strongly oriented towards jazz, useful approaches that are essential to jazz like improvisation and rhythmics. So in other words I fear that even if I work with students here, but not jazz players. I am probably not going to teach jazz in a direct way, but it will still be jazz education, as far as developing those kinds of things that jazz fail to do. So, in other words, it is not a course for jazz pedagogy, but it is something, which is integrated into the music education.

Q. 'If I do not succeed as a performer, I can always fall back on teaching' To what extent do you agree or disagree with this statement?

A. I hate that. You know that is just an old saying, and sadly it reflects reality, actually. You know this idea of, I really want to be a performer, but if I cannot make it as a performer, well, I fall back on teaching. That is sad, because one can be both. It is not an either or situation. And, actually, to be able to play jazz well... What you are actually adding in terms of adding value to the society is fairly limited. You have got a limited number of people who are ever going to hear you playing, even if you become big. What I really like when you are an educator, when you are educating, you are really adding value to the society. So I think anybody who is just seeing that education

as a fall back option, they should not be in education. They do not deserve to be in education. It is a wrong attitude. This is true in education as whole. This idea of those who cannot do something become teachers, those who cannot teach become teachers of teachers. So I am a teacher of teachers. I am not a musician and I am not even able to teach kids, I teach people that teach kids. In my years of teaching at university level I have seen students who, maybe, start out with law or medicine, and if they cannot crack that, they go to sciences. If they cannot crack that they go to humanities. And, again, if they cannot crack that they go to, I mean, the last resort is education. This is the crisis in South African education.

Q. A jazz music teacher is "made not born" or is he "born not made"? In your opinion, which one is true? Or is there a third option?

A. No, it's both, but, anybody who has some kind of disability, I mean anybody, and it is not the case of having it or not having it. It is merely the case of having the logic that you have it, but everybody has a musical aptitude to become productively involved in music, or maybe a person who is going to go all out and become a professional, or who is going to be involved in teaching music, whether it will be jazz, whatever. Maybe he needs to have a good aptitude to music than the average person. Maybe that aptitude has got to be a little bit above the average. In other words, that they are born with, even if they are born with it, to become the next Charlie Parker, it does not mean that they will become him. Because they are born with gifts, it does not mean that these can be translated into something else.

Q. Well, that sort of summarizes everything that I have asked you. All in all, is it necessary to equip South African Jazz teachers with general music educational principles?

A. Absolutely. Just as I was saying earlier in the way that jazz educators. Most of them are coming out of jazz as a profession and are teaching without any background. They have not done development psychology. They also do not know about the different kinds of approaches to music education, which are not specifically for jazz, from which nearly are conducive to jazz, like Suzuki and Dalcroze approaches. So they need to have that, and they also need to change in context with music education. But it has got to be more emphasis on jazz. You know just to finish that in the language, you know you are expected to be able to extemporise in a language.